Kine WEEKLY

BRITISH FILM POLICY

See page 3

# "Let's see what they say!"

## MOTION PICTURE HERALD —

"Here is 80 minutes of as punchy and exciting melodramatic entertainment as anyone has seen in a long time. The picture presents Edward G. Robinson in a role that parallels his best performances. Where the screens need a strong story, expertly written, acted and directed, and one whose essence is sensational realness, BLACKMAIL is a showman's show that should satisfy any kind of audience."

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"'BLACKMAIL' STIRRING MELO; ROBINSON TURNS IN FINE PERFORMANCE . . M-G-M has in BLACKMAIL sock entertainment that should register heavily at the box-office—guaranteed to stir any audience. Producer John Considine has blended all the elements smoothly and the result spells good entertainment."

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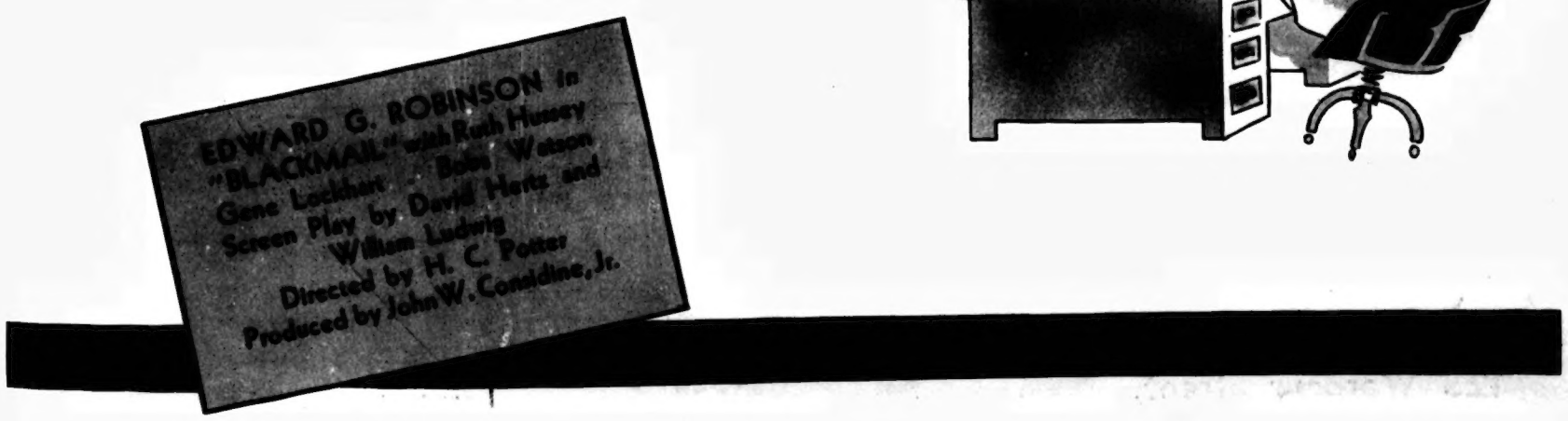
## SHOWMEN'S TRADE REVIEW —

"POWERFUL STORY AND EXCELLENT ACTING PRESAGE SUCCESS FOR THIS ONE. . . Robinson at his best in an unusual story should win this wide acclaim. The plot has been extremely cleverly worked out from beginning to end."


EDWARD G. ROBINSON in
"BLACKMAIL" with Ruth Hussey
Gene Lockhart Bobs Watson
Screen Play by David Hertz and
William Ludwig
Directed by H. C. Potter
Produced by John W. Considine, Jr.

# KINEMATOGRAPH WEEKLY, Classified Advertisements

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WANTED, for Cornwall, experienced Chief and Second Operators.—Write, Secretary, Gem Cinema, Redruth.

WANTED, efficient Second Operator, at Empire, Grantham; combine billing. Apply, with terms and refs., to J. A. Campbell, Central Chambers, Grantham.

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## KINEMAS FOR SALE & WANTED

TO Kinema Proprietors. Finance available for leasehold kinemas in the Midlands and Southern Counties; direct negotiations with principals only. Particulars in strict confidence to John Corper, 25, Hove Manor, Hove, Sussex.

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**Replacements in seats, backs, armpads, and standards.**

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CARBON SAVERS. CARBON SAVERS
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ALSO IN GEORGE PALMER'S STORES
CARBON ARC MIRRORS, ALL SIZES.
CARBON ARCS—CARBON ARCS.
CARBON HOLDERS. CARBON HOLDERS.
CLEAR WHITE MIRRORS.
SOLAR BLUE MIRRORS.
SPARE PARTS FOR KALEE PROJECTORS.
TIP-UP SEATS SPRINGS AND SPARES
ARE ALL GEORGE PALMER'S CARES
89, WARDOUR STREET, LONDON, W.1.
ESTABLISHED 26 YEARS.
GERRARD 4796.

LEADING Sound Equipment Company has following comparatively new equipment for sale: Two pairs Stelmar Arc Lamps; 420 v., 3-phase Coradly Rectifier, 45 amp., complete with feed reactor, set resistances, meter and switch rack; two arc control switches. Communicate offers to V., Box 172, Kinematograph Weekly.

PAIR of B.T.P. driven Sound Heads, complete with motors, Kalee No. 6 mechanisms, stands and spoolboxes, etc.; price £70. Also 12 watt Amplifier and two B.T.-H. Speakers, £10.—Apply, W., Box 173, Kinematograph Weekly.

## BOOKS ON SOUND

SOUND MOTION PICTURES, RECORDING AND REPRODUCING, by James R. Cameron. Third Edition, thoroughly revised and brought up to date. The most comprehensive book on the subject. 414 pages, copiously illustrated with photographs and diagrams. (Autumn, 1939.) Price £1 18s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.


# Have you a Query?

*Ask for our experts' advice Free to our readers*

**THIS Journal is the recognised authority on all matters concerning the design, decoration, equipment and furnishing of picture theatres.**

**THERE is no Trade Journal in the World which has so many distinguished authorities in all branches of the Industry as the KINEMATOGRAPH WEEKLY with its supplement THE IDEAL KINEMA.**

**IF you desire information on any subject in connection with the construction or equipment of your Kinema, detailed information, catalogues and *independent expert advice* will be sent to any proprietor, architect or technical worker in any branch of the Kinema Industry.**

**Avail yourself of their knowledge and benefit by their advice.**

**THE knowledge of our specialists is freely at the service of all readers.**

1 ACOUSTICS.
2 Air conditioning.
3 Amplifiers.
4 Anchors for chairs.
5 Arc lamps.
6 Arm-rests (rubber).
7 A.R.P. requirements.
8 Automatic curtain control.
9 Automatic sprinklers.
10 BATTERIES.
11 Boilers (for cafe).
12 Booms.
13 Box-office equipment.
14 CABLE.
15 Cafe furnishing and equipment
16 Cameras.
17 Canopies.
18 Carbons.
19 Carpets.
20 Category boards.
21 Chairs, theatre.
22 Chairs, wicker.
23 Changeable signs.
24 Changeovers.
25 Clocks.
26 Coinometers.
27 Colour films.
28 Condensers (Lenses).
29 Converters.
30 Curtains.
31 Curtain controls.
32 Curtain raising gear.
33 Curtain tracks.
34 Cut-outs.
35 DECORATIONS.
36 Deaf aids.
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38 Disinfectants.
39 Display frames.
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94 Reseating.
95 Resistances.
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118 VACUUM cleaners.
119 Ventilating systems.

THE EDITOR, THE IDEAL KINEMA, 85, LONG ACRE, W.C.2.

I should like to receive reliable information concerning .....
(Indicate Subject by Number)

Theatre ..... Seating Capacity .....

Remarks .....


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October 12, 1939

Kine WEEKLY

U.S. BRITISH FILM POLICY

*See page 3*

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Produced by John W. Considine, Jr.

# WE'VE GOT TO BE PREPARED

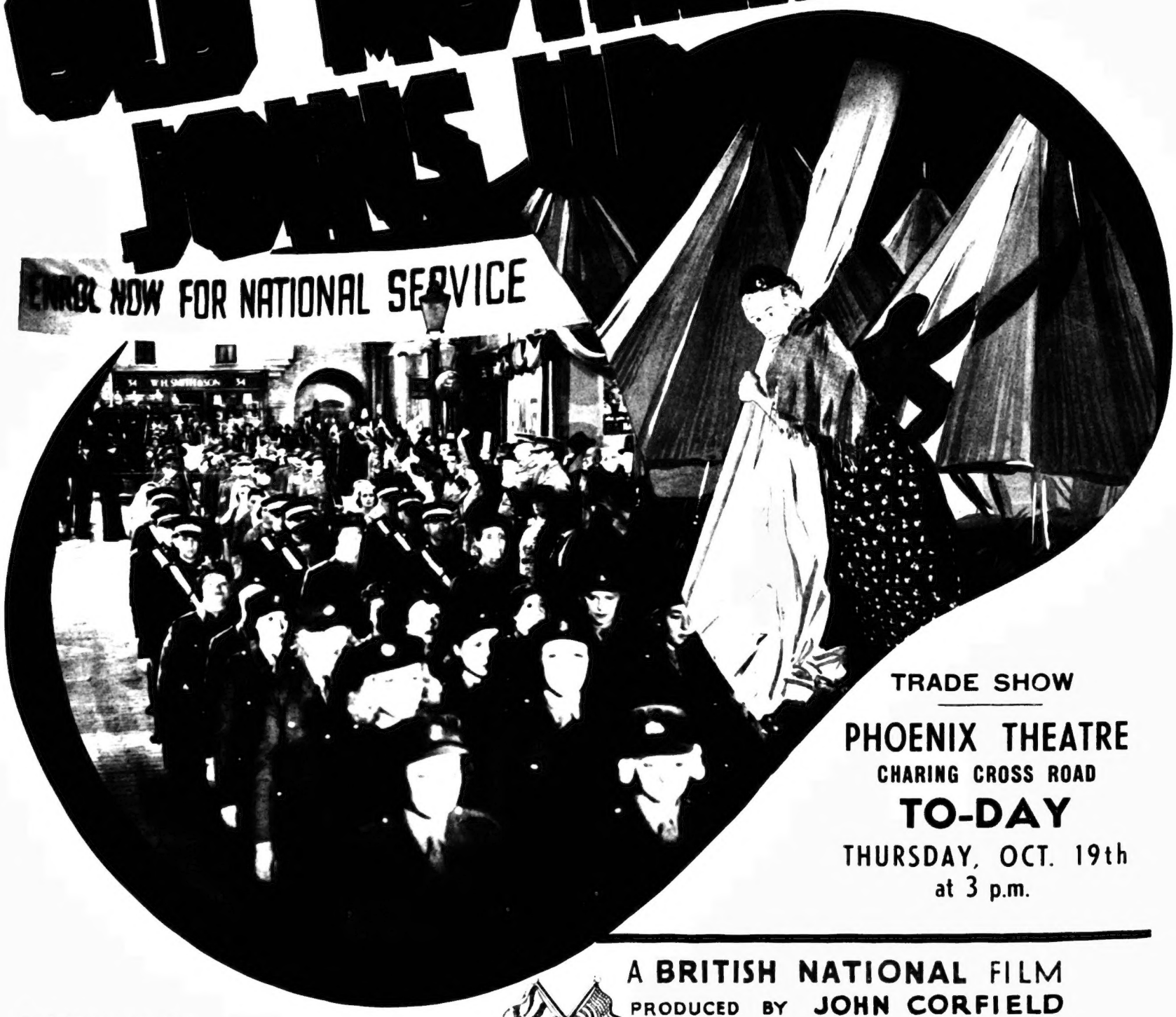
## For the Greatest Laugh of all time:–

*when you see*

# LUCAN & McSHANE

IN

# OLD MOTHER RILEY




TRADE SHOW

**PHOENIX THEATRE**

CHARING CROSS ROAD

**TO-DAY**

THURSDAY, OCT. 19th

at 3 p.m.

A BRITISH NATIONAL FILM

PRODUCED BY JOHN CORFIELD

DIRECTED BY MACLEAN ROGERS

DISTRIBUTION —

**ANGLO-AMERICAN FILM CORPORATION**

PRODUCERS AND DISTRIBUTORS

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123 Wardour Street,
London, W.1

Telephones:
Gerrard 3202-4

CARDIFF'S RENTAL PROTEST
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Kinematograph WEEKLY

No. 1696 Thursday, October 19, 1939. Vol. 272

THE NEW G.F.D. PRODUCT
*See page 21*

## War Time Britain as Production Centre

# MONEY RESTRICTIONS BLOW TO HOLLYWOOD

## Government Attitude on Remittances

### AMERICANS MAY MAKE MORE PICTURES HERE

*By Our Parliamentary Correspondent*

**THE possibility of American films reassuming during the war their predominant position on British screens is not likely to be realised, according to the KINE. Parliamentary correspondent in the following article.**

Indeed, he points out that it is regarded in some official quarters as an opportunity not only for increased activity in our studios, but also for the production of front rank subjects which in normal circumstances would have been produced in Hollywood.

**The apparent delay of the Government in announcing its attitude towards the Quota is caused by no indecision, but by the working out of a scheme which involves the restriction of remittances abroad and at the same time permitting in Great Britain the uncurtailed exhibition and production of films.**

Although prominence has been given to the various representations made to the Board of Trade by British producers, the lesser publicised meetings between Oliver Stanley and the chiefs of American renting concerns are of more vital significance to the future of the whole Industry.

The main subject of consideration at these discussions, it is understood, has been the proposal of the Government to restrict film payments to America.

These are in the neighbourhood of £6,000,000. Although no decision has yet been arrived at, it is believed that 20 per cent. has been suggested as the limit to which film remittances may be made to America.

#### Hollywood's Loss

In normal times practically the whole of the receipts from British exhibition goes back into production in Hollywood and consequently the probability of the withholding of a sum approximately of £4,500,000 is regarded with dismay by the American concerns, who have expressed the fear that production quality will suffer. This, of course, will have its inevitable repercussion upon the business of the British exhibitor, who still largely relies upon the American super for his "big-time" money.

The probable detention of the 80 per cent. of film rentals which will be frozen in this country for the duration is the cause of the headache from which so many American executives are suffering.

It is argued in responsible quarters that although Hollywood is denied the use of these moneys, there is no logical reason why it should not be employed in a like capacity in this country.

*(To be employed usefully over here it would mean that millions of pounds formerly remitted to America will be used in making big pictures over here instead of in Hollywood.)*

**Then, instead of cash being sent overseas, we shall be sending positives of films which would be assured of American as well as British release.**

#### Quota Adjustments

The attitude of the American renters to this proposal is that if they are to employ their "frozen" credits in British production, then the stipulation in the Films Act that 50 per cent. of films produced must be in single features (with a labour cost of £15,000) shall be abrogated and that the money spent shall be allowed for full quota credit (*i.e.*, either double or triple quota).

It is probable that with agreement on the above-mentioned points, the Government would agree to the imposition of a modified renters' quota, and to stabilise it within certain limits yet to be worked out.

There is little likelihood of the abolition of the exhibitors' quota, for it is fully appreciated in official circles that this would spell ruin to the minor producers. There is, however, the possibility that this may be modified in proportion to the renters' quota.

## Move for Back to Normal Closing Hours

### MORE DEPUTATIONS TO HOME OFFICE

**EFFORTS to secure a return to normal hours of closing throughout the country are being made by provincial representatives of kinema interests no less than by West End entertainment caterers.**

**They are due to put their views before the Home Office this afternoon previous to the presentation of their case by the Joint Advisory Committee representing Central London interests.**

No extension of time is sought beyond the normal hours, *i.e.*, if a theatre closes at 10.30, and another near at hand at 11, these times would, under the scheme put forward, be the normal closing time.

The plea for a later closing hour is dependent partly upon the inability under a three-shift system in factories and munition works for those ceasing work in the evenings to reach the kinema, after a meal and "tidying up," in time to see a full programme.

**The Central London Joint Advisory Committee, representing kinema and theatre interests, in what is better known as the West End, is asking for an opening of kinemas and theatres within that area until 11 p.m., at its meeting to-day.**

It is felt there is no more danger to kinema patrons in theatres closing at 11 p.m. than at 10 p.m., and it may easily be a matter of arrangement between West End kinemas to close their programmes at intervals of a quarter of an hour, if that would satisfy the police demand that no large body of people should issue at the same minute.

While adjustment of hours in the West End has made kinema business better, there are very few Central London kinemas that are not, even now, losing very heavily through being open.

The Central London Joint Advisory Committee, which met on Monday last, discussed the subject at great length. Personnel present were: Lt.-Com. Arthur Jarratt, Earl St. John, Max Milder, — Goldman (Empire), — Duke (Leicester Square Theatre), George Archibald, W. R. Fuller, and Sir Oswald Stoll, representing kinemas; Walter Payne, R. H. Gillespie, Bronson Albery, and Horace Collins, representing theatre interests.

**A further problem arises out of the diminished business being experienced by kinemas generally, and especially in the London area. It will probably be a matter for serious deliberation at the Executive Committee meeting of the London and Home Counties Branch C.E.A., postponed from to-day.**

With lessened takings the percentage terms upon which films are hired become very onerous for the exhibitor, who has entered into his contract to pay a given percentage on the estimate of a certain return at the pay-box. The diminution of receipts by a third means that the sum remaining after allocation of the entertainments tax and the renter's proportion is insufficient to meet overheads, which, with a larger return, would be covered and a margin left for profit.

The situation is causing anxiety, not only to the independent, but to the circuit, which finds its proportion of returns insufficient for meeting normal expenditure.

## LIVERPOOL "PHIL" AS KINEMA?

### Rumours Denied

During the last few days there has been a strong rumour in the Liverpool kinema trade to the effect that the newly built Philharmonic Hall may open for a short season of film performances. The name of a well-known Lancashire exhibitor was linked with the story.

On inquiry to the Philharmonic Society, Liverpool, the KINE. was informed by the secretary:—

"As far as I am aware there is no truth in it. As a matter of fact we are arranging for a series of concerts under the auspices of the Liverpool Philharmonic Society."

### C.E.A. Executive Discussion

The Executive Council of the C.E.A., which meets this (Thursday) morning, will discuss problems arising from the suggested changes in legislation consequent upon war restrictions.

## Quota Defaults of Renters

### EFFECT OF KINEMA CLOSURES

In the House of Commons on Tuesday SIR ADRIAN BAILLIE asked the President of the Board of Trade whether, in view of the delay on the part of the Government in declaring their policy as to suspension or otherwise of the Cinematograph Films Act, 1938, he would state the present position as regards those renters of foreign films who had Trade shown their imported films during the Renters' Quota period ended September 30, 1939, but who, owing to the closing of theatres or other causes, had not been able to Trade show the requisite proportion of British quota films which were produced for Trade showing during the period in question.

OLIVER STANLEY replied that the position in this matter was governed by Section 13 of the Act of 1938.

A renter who found himself in default at the end of a quota period might apply to the Board of Trade for a certificate that the default was due to circumstances beyond his control. Before deciding whether to issue such a certificate, the Board of Trade must consult the Cinematograph Films Council and consider its advice.

## NEW MANCHESTER HALL FOR SNAPE CIRCUIT

Moston's new kinema, the Four Ways, at the junction of Charlestown Road and Moston Lane, was opened on Monday.

It is Manchester's first war-time hall, is built on Stadium lines, and is capable of holding 1,300 people. It is controlled by the Snape Circuit.

## BRITISH LION GROSS PROFIT £85,891

### LOAN TO REPUBLIC HALVED

British Lion Film Corporation reports a gross profit for the year to March 31 last of £85,891, compared with £90,923.

Expenses are now shown at £67,299, compared with £58,891 for the previous year and £54,528 for the year before that. The amount written off studio equipment, etc., is this time £4,100 against £6,700 a year earlier. The net result is a net profit balance of £3,491 in comparison with £15,499.

The directors draw attention to the fact that against credit balance of £30,974 for cash at bank and in hand last year, the current balance-sheet shows a bank overdraft of £33,558. During the year, however, £75,000 of convertible debenture stock was redeemed, while loan to the Republic Pictures Corporation is down from £46,061 to £23,145.

Debtors, payments in advance and deposits have advanced from £40,661 to £75,990, while the advance of payments on films, which same is recoverable from the producers' shares and the gross receipts from such films, now stands at £104,116, against £133,883.

The figure of stock of films is £70,603, in comparison with £31,996. The net profit of £3,491 has been added to the balance of £12,932 brought forward, making a total credit to profit and loss account of £16,423.

The eleventh annual meeting will be held at 76-78, Wardour Street, W.1, on October 27, at 10.30 a.m.

## ASSOCIATED BRITISH RESTARTS PRODUCTION

### J. Buchanan in "The Middle Watch"

Associated British has decided to reopen production with "The Middle Watch," in which Jack Buchanan will interpret the leading rôle.

The film will be produced at Welwyn.

## No Continuous Shows on Saturday Night

### MANCHESTER EXHIBITORS MEET TO DISCUSS LOCAL POLICE DECISION

SATURDAY evening continuous performances at all but nine centre city kinemas have been banned by the Chief Constable of Manchester, who has issued an instruction that there must be two performances, one from 6 p.m. to 7.50 p.m. and the second from 8.5 p.m. to 10 p.m.

People wishing to attend the second house have to book their seats in advance, no one being admitted by payment at the box-office for the second performance. Queues are prohibited.

The theatres exempted from the instruction are: Paramount, Gaumont, Regal (Oxford Road), Tatler, Manchester News Theatre, New Oxford, Theatre Royal, Market Street P.H., and the Deansgate.

The Chief Constable has taken this step to avoid big congregations of people outside the kinemas, and it is the result of observations made by the police.

Manchester exhibitors held a special meeting at the offices of the Manchester branch C.E.A. on Thursday afternoon to discuss the new position. L. Lewis presided. After the meeting, which lasted three hours, Charles Littler (branch secretary) told the KINE. representative that it was proposed to ask the Chief Constable to receive a deputation on Tuesday to discuss the position in the light of the experience on the previous Saturday night, when the new order came into operation.

In areas outside Manchester continuous shows had been adopted in place of twice-nightly shows because it was thought they would be safer.

The Executive Committee of the Manchester exhibitors met on Tuesday morning, and in the afternoon a mass meeting of all local licensees was held.

Another trial of the twice-nightly show will be made on Saturday next on a voluntary basis, and patrons are asked to book their seats in advance to avoid queuing.

If the public did not respond, said the Chief Constable, other irksome regulations might be necessary. He suggests programmes not exceeding two hours should be given. The police will observe carefully the public reactions on Saturday to the twice-nightly policy.

A

KINEMATOGRAPH WEEKLY

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## NO WAR PICTURES, PLEASE!

IF there is any truth in the story going round Hollywood, that the studios are digging out war stories, then the production chiefs align themselves with the French dynasty of history—they learn nothing and they forget nothing.

In point of fact, the Hollywood executive, as a rule, deserves our respect for his quick reactions to the constant changes in the public taste; and it may be that this time he is misreported. But if he is guessing wildly and calculating on the appetite of a world that is thinking war, we sincerely trust there is time for him to guess again.

For speaking of picturegoers in our own country, if there is one subject they are anxious to avoid it is the unpleasant, grim, depressing topic of war, which is only too completely pervading their existence.

We cannot even say people want "anything but"; they are beginning to show what they prefer to see, as well as what they prefer not to see. They like good hearty melodrama these days, and straightforward robust comedies.

Our public, at all events, seem to be aware that the advent of war has touched every department of life, and the film, as the greatest common denominator, must reflect this atmosphere.

People sneer at the word "escapism" to-day, but we may as well be honest about it; we sell it and the public buys it. All we should worry about in that connection is to see that it is good.

Let it be always remembered that although we patronised a very great number of films which had the last war as a background, it was not while that war was raging that we accepted them; it was years afterwards, when the bitterness and the gnawing anxiety had been tempered by time, that we showed a receptive spirit.

We want something that will offer as good a relief as possible from the anxiety which is never far below the surface of the British citizen in these days. And we are in a mood that demands vigorous, lively entertainment, with no harping upon a string that must in the nature of things be discordant. Hollywood is, we believe, more shrewd than its publicists would have us think.

## THE PUBLIC-PRIVATE SHOW

OUR business has a pleasing faculty for turning its standard policies upside down overnight, and making the operation look almost plausible and common-sense.

After the age-long cry, particularly noticeable in the provincial centres, against the admission of the general public to Trade shows, we are confronted this week by an appeal from a Sheffield exhibitor to make these purely domestic performances open—at a price—to the outsider.

He argues that now there is a 10 a.m. opening in his city it is urgently necessary to find out what sort of response the public will make; until this is known it is a rather delicate matter for the exhibitor to decide on the adoption of the earlier hours.

In a business never noted for its consistency it may be a worthwhile experiment, but we should hate to look back on our files for exhibitor opinion on this subject. Especially as it is now urged that many who attend will probably tell their friends, in time for the general release, if the film has pleased them. The converse is rather a painful possibility.

# Long Shots

**BUCKIE TAYLOR AS LOCUM—FILMS FOR THE TROOPS—ON KO-KO'S LIST—KINEMA RESTRICTIONS—FORD STERLING'S DEATH**

THE cynic's dictum that "there is no sentiment in business" is falsified this week by the announcement that W. Buchanan-Taylor will take over, during Roy Simmonds' absence through illness, the duties of publicity manager which the latter has been obliged temporarily to relinquish.

BEFORE coming to 20th Century-Fox (or Fox Films, as it was then known) Roy Simmonds was Buckie Taylor's assistant in Joseph Lyons, Ltd.'s publicity department. Now that the war has limited the big catering firm's publicity activities, B. T. is released from his former duties and steps into 20th-Fox to keep the flag flying until Roy is well enough to resume. Roy has been through an anxious and critical time, but his friends will be glad to hear that he has left the nursing home for his own residence, a hopeful sign for eventual complete recovery.

FRANCIS HARLEY, managing director of 20th-Fox, in making the announcement of Buchanan-Taylor's appointment to the Press yesterday, expressed his hope that his fellow-director and publicity chief would make rapid and sure progress to health, and expressed his satisfaction that a former chief and colleague of Roy Simmonds was undertaking for a time the very important duties of publicity of his company.

WE in the film trade can heartily welcome Buchanan-Taylor, who comes to his new film post with a reputation in specialist publicity and advertising which is unequalled in this country. Attractive newspaper announcements and intensive tea-shop publicity secured for his former firm hosts of eager readers.

DRURY LANE THEATRE, as the headquarters of the organisation supplying entertainment for the troops, was chosen as the parade ground on Tuesday for two mobile kinema units which are proceeding to France to provide films for the troops there. The proximity of Covent Garden Market and the continual passing of lorries made inspection rather a difficult matter, and photographers "shooting" the units were always in peril of losing the tails of their coats, as with cameras at eye-height they carried out their duties.

SIR SEYMOUR HICKS and Basil Dean made the formal inspection, with Lieut. Elliott, formerly British Acoustic recordist, and Ben Henry, who during recent weeks has been busy providing troops in this country with pictures. Fully military in battle kit, and shouldering arms with a picture head and spoolboxes, was A. B. Watson, lately of Western Electric, who is in charge of actual projection with the unit.

THE proceedings were faintly reminiscent of the latter days of the last war when, having scrounged a hand-operated Pathé projector, I set up as an exhibitor in a barn on the Bapaume-Cambria road. Juice was, of course, the main problem, but this was solved by some sappers who obligingly enough laid a spur to the kinema and on those rare nights when we could obtain a programme ran up a petrol-electric locomotive to supply the current. In those days "Mutt and Jeff" was the most popular item.

MEN in uniform are not usually articulate regarding their film likes and dislikes. It is therefore of great value to have the criticism by F. G. Kay, himself a film man, of picture programmes presented to the Service man in towns near to training centres.

MR. KAY, a former publicity chief, sets out on page 19 complaints about film subjects and treatment of Service patrons, which every exhibitor would do well to take to heart.

I HEAR that Capt. Alfred Davis has now been called up for military service, and thus the London C.E.A. Branch Executive Committee is robbed of two of its prominent members to serve in His Majesty's Forces. Ralph Bromhead went some few weeks ago, and has been so absorbed in his new duties that hardly anyone has heard from him since.

WHEN I met Reginald Bromhead two or three weeks ago, he expressed his disappointment at the prospect of the postponement *sine die* of the Royal Cine-Variety Performance at the State, Kilburn, in aid of the Benevolent Fund. The performance was to have been attended by Their Majesties the King and Queen.

THE official announcement that the performance has now been deferred to a more favourable time is now made, and the business of refunding moneys received for tickets has had to be undertaken. Purchasers are advised to return tickets to the source from which they were obtained, together with their names and addresses. Where tickets were obtained from the Benevolent Fund office it should be noted that the temporary address of the Fund is Glebelands, Wokingham, Berks.

W. BUCHANAN-TAYLOR

ALTHOUGH Rudolph Valentino passed away before the era of talkies, his voice is to be heard in a broadcast show to be heard to-night (Thursday) from 6.15 to 7, which retraces music and effects in films from the earliest days to the present time.

THIS show has been devised by Gerald Cohen, the KINE. Leeds correspondent, who was one of the first, if not the very first, provincial journalist to make close contact with film executives in his work.

WE have all been brought up to the belief that every line in the Gilbert and Sullivan operas was sacred, and Gilbert himself would probably have strangled with his own hands any artiste guilty of gagging. But there was always one exception—in the encore verses to Ko-Ko's song, "I've got a Little List," in which the player worked off in dumb show topical political allusions to notabilities of the moment who "never would be missed."

WHICH, no doubt, was why we found this item had been omitted when we first saw "The Mikado." Here was a picture which was evidently going to live on and on, so obviously anything that would date it had to be cut out. However, the present state of Europe breaks all pre-war conventions, and I welcome the introduction of "I've Got a Little List" with—guess whom?—brought for the first time into the immortality of a Savoy opera.

YES, you are right, it is Adolf Hitler, and he appears in all the glory of mediæval Japanese costume. And you may believe me when I add that G.F.D. is doing all that can be done to let the public know all about it. All sorts of publicity aids are going out with the picture on release, including a caricature of the Führer with space for overprinting the name of the theatre. Well, we know where to look for enterprise, and once again we are not disappointed.

WHEN a man in the uniform of a major approached G. Roberts, manager of the Metropole and Mascot, in the Ben Jay circuit at Westcliff, and asked him to show a slide calling for recruits for a new unit to be raised in Southend, Mr. Roberts suggested instead an appeal from the stage by a well-known local personage. "What about my wife?" said the Major. "Well, who is your wife?" asked Mr. Roberts.

WHEN the Major replied that she was none other than Elizabeth Allan, and that he was Major O'Bryen, M.C., some quick thinking went on, and within about ten minutes a scheme had been drafted by which he could fit in a personal by Miss Allan at both theatres two nights later. Some clever showmanship was put over, which resulted in drawing a Saturday night record to the Mascot box-office and one of the best nights for months at the Metropole.

AMONG the audience at the premiere performance of "Nurse Cavell" at the Odeon, Leicester Square, on Monday was Princess Alice of Athlone, who was accompanied by Sir Frank and Lady Bowater (Lord Mayor and Lady Mayoress of London), Lord and Lady Cromer, and Mr. and Mrs. Oscar Deutsch. An appeal was made from the stage by Irene Vanbrugh for support for the Lord Mayor's Red Cross Fund, and a collection was taken.

THE absurdity of kinema restrictions in the present emergency is the subject of a letter from Percy E. Patterson, who recalls that in the last war he was managing the Queen's, Forest Gate, which was the centre of many air raids. On one occasion six bombs were dropped on Wanstead Flats at one go. At that time the Queen's seated 1,500 people, and whenever the police reported that aircraft had crossed the coast, he had to exercise his own discretion as to whether he should turn his patrons out or keep them inside. Generally they elected the latter.

THIRTY-TWO years ago Mr. Patterson was operator at the London Hippodrome. He was also one of the first workers on sound, having been associated with the De Forest Phonofilms in 1926. His experience in this connection was utilised in the recently broadcast "Scrapbook for 1907" in the section which told the story of the first talkies.

AS one of the rank and file affected by the Government's indecision in respect to the functioning of the Films Act, Jameson Courtney, the assistant producer, has addressed a personal letter to the President of the Board of Trade urging for a definite statement as regards the quota, the uncertainty concerning which has already caused a slump period of two months for the latter part of the fiscal year.

ONE point which Mr. Courtney emphasised to me is the absurdity of the Government's action in "reserving" certain classes of production workers, when, in fact, there is practically no work upon which they can be employed. Unless something is done immediately, he points out, Hollywood will again become the predominating factor in our film market.

FORD STERLING'S death in Hollywood last week meant a pang at heart for kinema-goers of a generation ago when he was one of the favourites of the old Keystone comedies. Later when he turned his attention to the less farcical type of film he always put up a thoroughly good performance, and his fans of early days felt they were meeting an old and esteemed acquaintance.

FRENCH film production, which during the past year reached a high peak of production quality, is now almost at a standstill. A few propaganda pictures are to be made for the Government. Studio personnel has been called up, and fresh arrangements need to be made. The KINE. Paris correspondent, Pierre Autre[illegible] has already gone, and his identity is now hidden under the mystic initials G.C.T.A. > P. 39.

IN Greenock no person is admitt[illegible] to a kinema unless he has his ga[illegible]mask, but the difficulty has been av[illegible]d by some enterprising lads who had [illegible] gotten to bring their gas masks. Going [illegible] the house they were noticed carrying w[illegible] were taken to be their gas masks, but w[illegible] the show was finished and the cleaners s[illegible]ted, well over 100 discarded bricks were f[illegible]d in the kinema. These had been brou[illegible]t in wrapped in paper to resemble gas [illegible]sks. Strict examination is now being [illegible] of every person entering the hall.

THIS afternoon Anglo-Americ[illegible] film Corporation Trade shows "Old Mother Riley Joins Up." has issued the usual invitation in the for[illegible] of a summons to attend the parade. roll-call card enclosed needed a h[illegible]any stamp, the legend, "On Hilarious [illegible]hful Service," not being considered good [illegible]ough for franking. The idea is a novel [illegible] and probably emanated from the fertile [illegible]n of A. S. Whittaker, Anglo-American [illegible]keen publicity chief.

THE STRO[illegible]ER.

## HOT FROM U.S.

***KINE. New York Cable from "Motion Picture Daily"***

***A. W. SMITH, JUN., is new RKO-Radio Eastern Sales Manager, and Robert Mochrie new Southern District Manager. War has caused delay in reorganisation until late January or February, as underwriting plans are forced to be abandoned.***

***ARTHUR SILVERSTONE is named Assistant Eastern General Sales Manager for U.A.***

***N. L. NATHANSON says Canadian business is rebounding and prospects are good.***

***IRVING ASHER announces plans to return to England within a month as Columbia will be continuing British production.***

***RAY JOHNSTON considers that Britain's remittance restriction will not affect Monogram, since it sells through a different company with no subsidiary in England, and its business is based on contracts made before the war with payment in advance guarantee.***

***AMERICAN SHIPMENTS of film are not expected to be affected by "cash and carry" provisions in U.S. neutrality legislation.***

# Close-Ups

By

**Screencomber**

### ELIMINATION

THE trouble with the authorities is that they, too, are "too bloomin' wholesale." Weeks ago I put forward my Elimination Scheme, which, in one swoop, by eliminating the film trade, would eliminate film trade problems. I expected the authorities to be so impressed with the idea that they would charge in like a bull and close down the whole trade at one go.

Of course, I realised that for success the scheme needed something more subtle, therefore I was not at all surprised when, in response to public demand, kinemas had to be reopened, and the first move in my Elimination Plan proved a failure.

I am glad that the people in charge are now going about in less spectacular manner. Briefly, they have restarted by attempting to eliminate the British production side first. As a beginning they refuse to give any guarantee that the Quota Act will be retained; this is an excellent start, but they could not forecast that even without a quota certain companies might still have sufficient belief in British pictures to risk production.

The authorities immediately pulled off a brilliant counter-move by announcing that the studios would be required for storing food. Which studios they do not state, because that would be giving away secrets, but as the studios being used for film production can be counted on the fingers of one hand, and as these have been much publicised in the Press, we are left to guess which of the others are being used for stores. Because of the necessity for secrecy no names are mentioned in the following outburst, and to baffle the enemy still further I might as well admit that the whole thing is just an invention of my own.

### OUR STAR-STUDDED STORES

There where once our chief star stood,
Emoting stolidly and wooden,
Now they're storing stacks of food,
Tinned boiled beef and suet pudden'.

The room in which you'd find him sitting,
Acting like the great "I am,"
Is now converted—what more fitting—
As a storing house for ham!

And in the vaults, e'er since the crash,
They've delved and delved and delved,
They can't distinguish cans of hash
From pictures that they'd shelved.

### DOG GONE

AN exhibitor friend of mine, now that the black-out is at its deepest and darkest, has given up taking the dog for its nightly walk. He takes the cat instead.

### THE WAR IS ON!

NOT until Hitler opened his copy of the London *Evening Standard* did he realise the catastrophe he had brought crashing down about his ears. Hence, no doubt, his sudden anxiety for a peaceful solution. To Trevor Wignall goes the credit of having brought to us these heartening tidings at a time when things looked dark and the future seemed gloom-laden and hopeless. Even before England had declared war against Germany, Victor McLaglen had already issued his ultimatum! Here is the historic incident as described so graphically by Mr. Wignall.

Victor McLaglen was filled with dismay and irritation. "Cable to the War Office for me," he said, "Telling them I am willing to place myself, my properties, my private air force and my cavalry at the disposal of the country if there is a war. . . ."

When we sailed back on his yacht, he fired a tiny gun fixed on the deck. "That's my declaration of war," shouted Victor.

At the risk of being accused of having Mr. Wignall write all this week's column, I must quote just one more line from his article in which he tells of the effects on Hollywood of our failure to rush right into war immediately Hitler marched on Poland.

Little Virginia Weidler, one of the stars of the film, wept. Joan Crawford almost collapsed. Victor McLaglen telephoned me nearly every hour. Don Ameche swung his fist when I mentioned the name of Hitler. Shirley Temple cried on my wife's shoulder. Almost every member of the English colony rang me up and asked if I knew anything.

And what did you answer to that one, Mr. Wignall?

### OPENING HOURS

IT would be unfair to reveal which member of the office staff was sent out to get a story on the new West End "Staggered Hours" and only got back with the stagger.

### PROPOSITION

Riddle me, riddle me racket,
I've a scheme and I hope you'll back it
That'll make us all a packet.
But money, alas, I lack it!
So send me along your dough,
I'll surprise you how far it'll go.

# 1d. PER SEAT SCHEME TO AID BENEVOLENT FUND

## R. C. Bromhead's SOS to Trade

### CIRCUIT SUPPORT ANTICIPATED

*The Chairman of the Council, through our columns, directs the attention of the Trade to a proposal which, it is hoped, may produce revenue for the Fund as a set-off to the decrease caused by the present conditions, a decrease made more disastrous by the sudden increase of the Fund's responsibilities.*

I HAVE to inform you, with extreme regret, that, owing to the outbreak of hostilities, Their Majesties have been compelled to notify the Fund they will be unable to be present at the Royal Cine-Variety Performance, which was to have been held on Wednesday, October 18, and that this performance has therefore been deferred until a more opportune moment.

This notification has naturally come as a severe disappointment to my colleagues on the Council and myself, as well as to the Executive Committee of the Royal Performance, who have worked so assiduously on the preliminary arrangements, which had reached an advanced stage. I am confident the result would have been a record sum for the Cinematograph Trade Benevolent Fund.

As the position now stands, the Fund has, of course, incurred preliminary liabilities in connection with the performance, which will have to be met and, in addition, has lost a most valuable source of income at a moment when the claims upon the Fund are heavier than they have ever been in the past.

#### Extra Demands on Fund

The closing of kinemas, consequent upon the outbreak of hostilities, resulted in numerous additional applications for assistance, which the Fund has met to the best of its ability.

Another disturbing fact is the very material drop in the normal income of the Fund since the commencement of hostilities and, unless some special source of income can now be obtained, it is likely to be reduced to less than a quarter of its pre-war revenue.

In addition to the numerous cases of temporary assistance, we have provided weekly allowances for many years to over one hundred cases on an annual basis and, although we have been compelled to make slight reductions in the cases of the higher allowances, it is my very earnest desire that this excellent work should be carried on without interruption or reduction.

**This is a time, I consider, when the Fund should redouble its efforts to carry on its good work, by assisting the many deserving cases of distress which, unfortunately, exist in the Industry. Last year, as the published accounts show, over £15,000 was expended in relief and the upkeep of "Glebelands."**

There is one new proposed source of income, inaugurated as an outcome of the Royal Performance, which I do most earnestly trust will be carried into effect. This was the arrangement initiated by Samuel Eckman, Jun., and Sidney L. Bernstein, who secured the support of the three leading circuits, *i.e.*, Associated British Cinemas, Ltd., Gaumont-British Picture Corporation, Ltd., and Odeon Theatres, Ltd., to the annual payment of one penny per seat on the seating capacity of the theatres under their control.

#### K.R.S. Co-operation

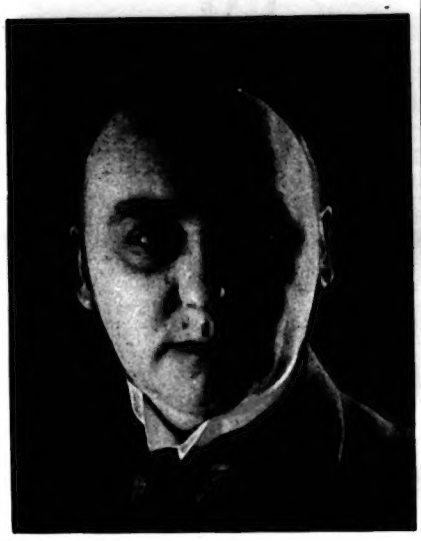
The K.R.S. agreed to co-operate by allowing such charge to be a first deduction before payment of film hire percentages.

This excellent proposal had also received the support, and promise of co-operation, of E. J. Hinge, president of the C.E.A., and, but for the war, would have been inaugurated throughout the country. Such a source of income would be of the utmost assistance to the Fund in its present depleted finances, and would enable the Council to carry on its work during the present difficult times.

An annual contribution of one penny per seat is not an onerous undertaking on exhibitors, and would be reduced from ½d. to ¼d. when shared by the renters, and is a contribution well within the financial scope of every kinema.

May I, therefore, appeal, through the courtesy of your columns, for the wholehearted support of the Industry in following the lead given by the circuits in this matter, and also by bearing the Fund in mind on every possible occasion.

Yours very truly,
*REGINALD C. BROMHEAD,*
*Chairman of the Council,*
*"Glebelands," Wokingham.*



*Reginald Bromhead, chairman of the Trade Benevolent Fund*

## Seat Booking Permit for Oldham

Booking of seats for Saturday evening performances at Oldham kinemas will come into operation on Saturday (October 21). Permission for this facility was granted by the Chief Constable after meeting a deputation of local kinema managers. The Chief Constable is anxious that there should be no queues outside kinemas during the blackout. There will be two distinct performances at the kinemas.

## Big Religious Film Crusade

### EXHIBITORS INVITED TO CO-OPERATE

Opportunity for a great religious film crusade among all sections of the community is offered by the war, says the Christian Cinema and Religious Film Society. The immediate field of service, the statement adds, is among the men of the Armed Forces and the mothers and children in reception areas.

Owing to the expense of darkening windows, many churches have abandoned evening services and consequently the Society is evolving a nation-wide scheme for holding Sunday evening services in kinemas, in connection with which they invite the co-operation of interested managements.

In co-operation with the Y.M.C.A. several exhibitions of religious films have been given to Home Defence units in London. Elsewhere members of the Society have been asked to offer their services and projectors to camps in their areas, and chaplains are to be granted the use of films free of charge.

## HITLER IS PUT IN "THE MIKADO"

### G.F.D. Scores with Big Exploitation Hit

On Monday next "The Mikado," the first Gilbert and Sullivan opera to be brought to the screen, starring Kenny Baker, Jean Colin and Martyn Green, is to be generally released by G.F.D. Every copy dispatched on that day is an up-to-the-minute version. That famous number, "I've Got a Little List," has been introduced and brings to the screen for the first time for entertainment purposes Hitler, in all the glory of Japanese raiment. Special preparations have been made by G.F.D. to make the public conscious of this uproarious highlight of the film.

Brilliantly designed double-crowns, horizontal quads and 6-sheets are ready now. With their distinctive heading, "We've Got HIM on Our List," a unique caricature of the Fuehrer himself and space for overprinting the name of the theatre, they will prove indispensable aids to publicising this supreme topical innovation.

# *Let Public Pay to Attend Trade Shows*

### TWOFOLD PURPOSE OF SHEFFIELD PLAN

**Trade shows attended by the general public as a means of assisting finances, and also testing whether patrons would appreciate morning shows, is a scheme being worked out by Len Shaw, manager of the Union Street Picture House, Sheffield.**

Mr. Shaw, in an interview, said that Sheffield kinemas had been granted a 10 a.m. opening instead of 1 o'clock, but the majority of kinemas, until the idea could be tested whether the public wanted morning shows, were chary of taking advantage of the facility. However, in view of the winter darkness coming on it may be imperative to have morning shows. "On the other hand," he added, "we have morning Trade shows which would clash.

"In such cases, therefore, I suggest that the general public be admitted to the Trade shows and an admission charge be fixed.

"I am definitely of the opinion that it would be possible to arrange this and help to make it a paying proposition to the whole of the Trade. There would, of course, be people who saw a Trade shown film coming up against it later on in the ordinary course of kinema-going, but many of them may feel inclined to tell their friends if any particular film had keenly interested them.

"What is even more important to us is that it would give us a good guide whether it would be worth while opening on other mornings at 10 o'clock. We should soon learn whether there was a good morning public and we could arrange the future accordingly."

## FILMS FOR THE TROOPS

### Two Kinema Units En Route for France

Two mobile kinema units which are to-morrow leaving for France were inspected on Tuesday by Basil Dean (Director of Entertainments for N.A.A.F.I.) and Sir Seymour Hicks (Controller of E.N.S.A.) outside the entertainment headquarters at Drury Lane Theatre.

The equipment will normally be installed in convenient huts or halls, but for open-air shows the picture can be projected from the truck. The projectors are of the G.-B.E. type "N," as installed in most Naval vessels. A 9-ft. or 12-ft. picture can be projected, and to meet the case of current supplies not being available, a self-contained generator is carried, driven by a four-cylinder Morris engine.

The units are in charge of Lieut. Elliott, formerly British Acoustic's chief re-recordist. Projection is to be under the supervision of Pte. Watson, formerly of Western Electric.

"It is expected," Mr. Elliott said to a KINE. representative, "that film supplies will permit of a weekly programme being shown. We expect to get quite near the front line, and one limitation to the size of our audiences will be the undesirability of gathering together large numbers of men; for the same reason we do not expect to give open-air daylight shows."

## MANCHESTER QUARTERLY MEETING

Quarterly meeting of the Manchester branch of the C.E.A. will be held at the Grosvenor Hotel, Manchester, to-morrow (Friday), October 20.

Items on the agenda include the abolition of cheap and bargain matinées, the position regarding the election of officers and committee for 1940, in view of the fact that the following meeting will be the annual meeting, and the running of kinemas in war time.

# B.F.I. Concern over Future of Educationals

### PROJECTORS POOLED AND MOBILISED TO KEEP MOVEMENT GOING

THE disorganisation of the whole British educational system at the outbreak of war has led to a serious reduction in the number of educational films booked and, even more important, purchased. As a result, this section of the British film Industry is facing a crisis which may be disastrous unless aid is quickly forthcoming.

As is well known, the funds of the British Film Institute are very limited, but in an effort to help overworked teachers in the reception areas and, at the same time, to avoid a regrettable setback in the educational film movement in this country, the following preliminary work is already being undertaken:—

In Scotland, the provision—in conjunction with the Scottish authorities—of mobile kinema units each under the charge of a qualified teacher. These units are giving 1½-hour programmes of sub-standard educational and entertainment films to school-children in 20 areas out of reach of normal kinemas.

Later it is hoped, where possible, to arrange for special children's matinées to be given in conjunction with the Trade in localities where kinemas are available. To provide the programmes the main Scottish sub-standard film libraries have been amalgamated, including the Scottish Central Library set up early this year by the British Film Institute with a grant from the Carnegie Trustees.

In England, a campaign to pool all school sub-standard projectors—some 1,800 in all—and spread them evenly over the reception and, to a lesser extent, the neutral areas. This involves the removal of scores of projectors at present "immobilised" in empty schools which have been evacuated.

This heavy task cannot be carried out without the unselfish co-operation of the local Education Authorities and schools concerned, but there is little doubt that this will be forthcoming.

The arrangement of educational programmes and the booking of films for harassed teachers who have little time, under present conditions, to make the necessary arrangements themselves. Over 70 of these programmes have been arranged in the last month alone and the demand for them is rapidly increasing.

# London Trade Show Diary

## OFFERINGS TO BE SCREENED BETWEEN THURS., OCT. 19 AND WED., OCT. 25

*Cecil Kellaway and Jean Hatton in the Cinesound production MR. CHEDWORTH STEPS OUT (A.B.F.D.)*

### NEW PRODUCT ANALYSED

**DRAMA**
Dark Eyes of London
Mr. Wong in Chinatown
Tidal Wave
When To-morrow Comes
The Angels Wash Their Faces
Mutiny on the Blackhawk
Forgotten Woman

**COMEDY DRAMA**
In Old Monterey
The Amateur Detective
Mr. Chedworth Steps Out
French Without Tears
The Under-pup

**COMEDY**
Come On, George
Old Mother Riley Joins Up
Frozen Limits

**WESTERN**
Six Shootin' Sheriff

## *Thursday*

### In Old Monterey (*British Lion*)

**Cambridge Theatre.** **11 a.m.**

**Cast:** Gene Autry, Smiley Burnette, George Gabby Hayes, June Storey. **Director:** Joe Kane.

In this de luxe feature Gene Autry is a sergeant in the U.S. Army, a rôle which, although affording him every opportunity to sing, also provides a considerable amount of action, fighting and shooting to please the thrill lovers. The film makes a definite break with the ordinary western story. Against the background of Army life, Autry appears as a sergeant who is given a special commission to win over the inhabitants of a large ranching community who are resisting the attempts of the military authorities to obtain large sections of the country for aeroplane bombing practice. Interwoven with this is a thrilling story of crooked politicians and a charming romance, with plenty of singing and music.

### The Amateur Detective (*Pathe*)

**The Paris, Lower Regent Street.** **11 a.m.**

**Cast:** Frankie Darro, Lillian Elliott, Dick Purcell, Sheila D'Arcy, Denis Moore. **Director:** Howard Bretherton.

Abandoning for the nonce his usual "tough guy" roles, Frankie Darro gives a thoroughly enjoyable performance in a light comedy rôle in "Amateur Detective," one of Monogram's special attractions. In this comedy-drama the youthful star appears as an amateur sleuth whose tact in the attempt to solve a particularly intricate crime mystery is not always equal to his enthusiasm. Through his bungling methods he manages to get in wrong with the police, but eventually proves his mettle by roping in the real crook.

### Dark Eyes of London (*Pathe*)

**Cambridge Theatre.** **3 p.m.**

**Cast:** Bela Lugosi, Hugh Williams, Greta Gynt, Edmond Ryan, Wilfrid Walter, Julie Suedo. **Director:** Walter Summers.

"Dark Eyes of London" is a John Argyle British production, adapted to the screen from the popular story by Edgar Wallace, it being regarded by many as his most thrilling story. It is a somewhat eerie and mystifying subject concerning the insurance frauds of a particularly sinister Dr. Orloff, and the subsequent disposing of his victims.

Bela Lugosi, it is claimed, appears to superb advantage as Dr. Orlogg, and this is his most outstanding film rôle since "Dracula," while Hugh Williams plays the part of a detective and Greta Gynt supplies the romantic element.

The film was produced at the Welwyn Studio with certain exteriors taken on the banks of the lower reaches of the Thames.

### Mr. Chedworth Steps Out (*A.B.F.D.*)

**New Gallery.** **3 p.m.**

**Cast:** Cecil Kellaway, Jean Hatton. **Director:** Ken G. Hall.

This Australian subject, "Mr. Chedworth Steps Out," is a human comedy-drama which had a record-breaking run in Sydney. The starring rôle is played by Cecil Kellaway, who recently played a number of important rôles in Hollywood, including "Wuthering Heights." He returned to Australia, where he ranks as its greatest comedian, specially to appear in this Cinesound production, which also introduces to the screen Jean Hatton, who recently won a Deanna Durbin competition and incidentally bears a remarkable resemblance to this popular star.

### Old Mother Riley Joins Up (*Anglo-American*)

**Phœnix Theatre.** **3 p.m.**

**Cast:** Lucan and McShane, Martita Hunt, A. F. Marlby, Garry Marsh. **Director:** Maclean Rogers.

A National Service parade—gate-crashed by a District Nurse—an invalid armaments manufacturer who is being "looked after" by a gang of spies; the Army, Fire Brigade and Boy Scouts in a grand chase through the streets. These are but a few of the hilarious highlights of the new Lucan and McShane comedy "Old Mother Riley Joins Up," a new British National farce, produced by John Corfield.

In this subject, which, it is claimed, will prove to be the funniest of all Old Mother Riley's experiences, District Nurse Old Mother Riley attends by a mistake the case of an armaments manufacturer, from whom a gang of spies are trying to secure some very important Government plans. Two of the gang are in constant and close touch with him in the rôles of doctor and nurse. After a series of exciting and thrilling incidents, which are very skilfully blended with comedy, Old Mother Riley turns the tables, and all ends well. Ronnie Munro has written a lilting, catchy number, "The Women of England," which should shortly be whistled and hummed everywhere.

### French Without Tears (*Paramount*)

**Plaza Theatre.** **3 p.m.**

**Cast:** Ray Milland, Ellen Drew, Jannie Darcey, David Tree, Roland Culver, Guy Middleton, Kenneth Morgan, Margaret Yarde, Tom Gable. **Director:** Anthony Asquith.

"French Without Tears" is based upon the amazingly popular stage play which created records both in the West End and on Broadway. The screen play was written by Anatol de Grunwald and Ian Dalrymple and produced by Mario Zampi.

In its transposition to screen form, the film has been considerably elaborated, but it retains, and has even developed, all the fascinating humour and light-hearted wit which made for its success at the Criterion.

The July 14 celebrations which take place off-stage in the play are all seen in the film in all their colourful charm. Roland Culver, the gallant Commander, is seen in all his glory and gold braid on the quarter-deck of his vessel.

Audiences will be entranced by the brilliant atmospheric touches and the settings of real beauty designed by Paul Sheriff, who created the delightful but unheard of harbour village of Paucot-sur-mer, with all its quaint architectural and scenic charm especially for the film. There are many catchy song numbers and a delightful musical accompaniment provided by Nicholas Brodszky.

## *Friday*

### Six Shootin' Sheriff (*A.B.F.D.*)

**Studio One.** **10.45 a.m.**

**Cast:** Ken Maynard and "Tarzan," Marjorie Reynolds. **Director:** Harry Frazer.

In "Six Shootin' Sheriff" Ken Maynard lives up to his popular style of hard-hitting and fancy riding.

This thrilling Western deals with the hazardous adventures of a wild-riding cowboy, providing a series of fast-action moments, with feminine ingenuity contributing much towards assuring a satisfactory ending.

### Tidal Wave (*British Lion*)

**Cambridge Theatre.** **11 a.m.**

**Cast:** Ralph Byrd, Kay Sutton, George Barbier, Ralph Jenks. **Director:** John Auer.

In this thrilling drama of American politics every move made by two crooked politicians who are trying to obtain control of a large town has been frustrated by Ralph Byrd, a television commentator. The dramatic high-light of the picture is reached when the schemers, attempting to frighten the population into staying at home on election day, broadcast a faked newsreel showing New York being destroyed by a tidal wave and earthquake, but the people dash into the streets in a panic, and during the stampede one of the crooks is killed.

### Mr. Wong in Chinatown (*Pathe*)

**Cambridge Theatre.** **3 p.m.**

**Cast:** Boris Karloff, Grant Withers, Marjorie Reynolds. **Director:** William Nigh.

This film continues the adventures of Boris Karloff as James Lee Wong, the Chinese super-sleuth, who is called upon to solve the mystery of the murder in his own home of a Chinese princess commissioned by her government to purchase airplanes in the United States. Grant Withers, a captain of the San Francisco police, is called in and the two detectives start unravelling the case, hindered and helped in turn by Street's girl friend, Marjorie Reynolds, of the *Herald*. The only clue as to the identity of the princess's assailant is a scribbled "Captain J—," which she wrote after being struck down. It turns out there are two Captain "J.s," and also a bank official, Davidson, and a dwarf, and the princess's maid, who are involved. Two of these meet horrible deaths before the mystery is solved, and a thrilling climax ensues as Withers races to save Karloff, trapped by the murderer, from the same awful fate.

### Come on, George (*A.B.F.D.*)

**New Gallery.** **3 p.m.**

**Cast:** George Formby, Patricia Kirkwood, Jess Ambler, Meriel Forbes, Cyril Raymond, Gibb McLaughlin, George Carney, Davy Burnaby, Dianna Beaumont. **Director:** Anthony Kimmins.

In his latest film, Britain's No. 1 comedian is a goofy lad with an ambition to become a great jockey. The story, packed with hilarious incidental comedy, shows how he achieved this by being blissfully unaware that the horse with which he has become friendly has killed more jockeys than old age. When he finds out the truth and becomes terror-stricken, the trainer has him "psycho-analysed" so that he will not know the meaning of fear. Unfortunately, the effect of the psycho-analysis wears off just before the race and George has to go through with it.

It is now a tradition with the Formby films that the last reel should be packed with speed, thrills and laughter, but the producers venture to predict that there has been nothing to equal the thrills and laughs of the final race in "Come On, George." The film also has its quota of delightful romance, and gives George the opportunity to put over four song numbers that are in the best Formby tradition.

## *Monday*

### The Angels Wash Their Faces (*Warner*)

**Warner Theatre.** **From 10 a.m. onwards.**

**Cast:** Ann Sheridan, Ronald Reagan, The "Dead End" Kids, Bonita Granville, Franky Thomas, Henry Neill, Eduardo Cianelli, Berton Churchill, Bernerd Nedell. **Director:** Ray Enright.

To keep her brother, Franky Thomas, away from his old gang after his parole from reformatory, Ann Sheridan moves to a new neighbourhood. Here they meet the Termites (the "Dead End" Kids), Ronald Reagan, deputy district attorney, with whom Joy falls in love, and Bernerd Nedell, who is the agent for Eduardo Cianelli, a supposedly public-spirited citizen, but actually head of an arson ring.

In one of these blazes designed to fraud the insurance companies, Sleepy, one of the Termites, is burned to death. Thomas is accused, framed, and sent to prison. Boys' Week, when the boys take over the city government, approaches and the Termites get their leader, Billy, into office as mayor. With the real officials out of town, Billy and his cabinet of Termites set out to clear Thomas and expose the arson ring. And in typical "Dead End" Kid fashion they succeed.

### When To-morrow Comes (*General Films*)

**New Gallery.** **2.30 p.m.**

**Cast:** Irene Dunne, Charles Boyer, Barbara O'Neil, Nella Walker, Nydia Westman, Onslow Stevens, Frit Feld. **Director:** John M. Stahl.

"When To-morrow Comes," the latest Universal offering, should afford Irene Dunne and Charles Boyer unlimited scope to display the intimate and sincere emotional acting for which they are unanimously accepted the prototypes. The film is said to be packed with human down-to-earth situations which provide director John M. Stahl unprecedented opportunities to apply the vivid and penetrating directorial touches for which he has become renowned.

Irene Dunne is cast as a waitress who, because her restaurant is closed by a strike, accepts the invitation of Charles Boyer, a fascinating stranger, to spend a day in the country with him. Trapped by a devastating hurricane, and believing they are doomed to die, they confess their love for one another. Then Irene Dunne discovers her companion to be a famous French pianist and a married man. The powerful climax of the story, which began as a tale of light flirtation, is startling in its emotional force.

## *Tuesday*

### Mutiny on the Blackhawk (*General Films*)

**New Gallery.** **11 a.m.**

**Cast:** Richard Arlen, Andy Devine, Constance Moore, Noah Beery, Mala, Thurston Hall, Mamo Clark, Richard Lane. **Director:** Christy Cabanne.

"Mutiny on the Blackhawk," a Universal Picture, graphically presents a little-known chapter of history dealing with slave-running between Hawaii and California in 1840. Action, thrills and dramatic suspense are highlights of the swiftly paced film featuring a wild mutiny aboard a slave-ship on the high seas, the bartering of natives and powerful battle scenes between enraged California settlers and the Mexican army.

### The Under-pup (*General Films*)

**New Gallery.** **2.30 p.m.**

**Cast:** Gloria Jean, Robert Cummings, Nan Grey, C. Aubrey Smith, Beulah Bondi, Virginia Weidler, Margaret Lindsay, Raymond Walburn, Ann Gillis. **Director:** Richard Wallace.

"The Under-pup," a Universal picture, introduces a new 11-year-old screen personality, Gloria Jean, whose flute-like voice and natural appeal dominate a picture filled with romantic comedy and musical novelties, produced by Joe Pasternak, who so successfully introduced Deanna Durbin in "Three Smart Girls."

Gloria Jean takes the part of Pip-Emma, an East-side tenement child, whose lowly station in life and eccentric but lovable family incur the ridicule of a group of wealthy girls at an exclusive summer camp. The initial heart-break of Gloria's attempts with the "Penguins," her camp mates, her winning over of a bitter old maid, camp sponsor, and the important part she plays in the lives of other adults she finds to be unhappy, provide the central theme of the story. Gloria should score a genuine triumph with her rendition of five songs, which range from the favourite "Annie Laurie" to Mozart's "Shepherd's Lullaby."

## *Wednesday*

### Forgotten Woman (*General Films*)

**New Gallery.** **11 a.m.**

**Cast:** Sigrid Gurie, Donald Briggs, Eve Arden, William Lundigan, Donnie Dunagan, Elizabeth Risdon. **Director:** Harold Young.

"Forgotten Woman," a picture boasting striking novelty of theme and treatment, presents Sigrid Gurie, in the rôle which won her a long-term contract with Universal and the coveted feminine lead in "Rio." She is seen as an innocent young woman who is sent to prison purely on circumstantial evidence. The efforts of Donald Briggs, the District Attorney, to rectify his tragic mistake results in a series of unusual dramatic events.

He adopts the girl's little boy, born after the death of her husband, in prison, and it is not until the child's life is in danger that she realises how much she owes to the man responsible for wrecking her life. Fate places her in a position where she can ruin his career and she has to choose between that and marriage with a man she has come to love but on whom she feels she should avenge herself.

### Frozen Limits (*General Films*)

**New Gallery.** **2.30 p.m.**

**Cast:** Bud Flanagan, Chesney Allen, Jimmy Nervo, Teddy Knox, Charlie Naughton, Jimmy Gold, Moore Marriott, Bert Lee, Eileen Bell, Anthony Hulme. **Director:** Marcel Varnel.

"Frozen Limits" shows the Crazy Gang as the "Six Wonder Boys" whose job in life is to attract customers to their fair-ground side show. They read in a paper the report of a gold rush in Alaska and, unaware that the news is forty years old, combine forces and fortunes to reach the frozen wastes.

Their enthralling adventures in company with Tom Tiddler, a forgetful old prospector in the person of Moore Marriott, should make for as comical and rib-tickling entertainment as anything this great team has offered us in the past.

*A scene from AMATEUR DETECTIVE, starring Frankie Darro with Dick Purcell, Lillian Elliott and Sheila D'Arcy, which is to be Trade shown by Pathe at the Paris, Regent Street, to-day (Thursday) at 11 a.m.*

# TRADE ANXIETY GROWS OVER QUOTA AND FINANCE

## A Week of Deputations and Questions in Parliament

### BOARD OF TRADE SEEKS DETAILS OF REMITTANCES TO U.S.

**MANY aspects of the war-time problems of the film industry have been discussed with Ministers during the past week, both in and out of Parliament. The subjects dealt with included the question of remittances to America, arguments in favour of the full retention of the Films Act and a suggestion for the removal of the blind-booking restrictions.**

A deputation representing the British distributors was received by Mr. Somerville at the Board of Trade on Wednesday.

The proceedings were brief and largely concerned the question of remittances to the United States. Mr. Somerville inquired whether similar circumstances applied to the British distributors in this respect as to the American organisations, who saw Oliver Stanley earlier in the week.

An explanation of the situation as it affected British companies handling American output over here was given by C. M. Woolf, W. J. Gell and S. W. Smith, all of whom are associated with Hollywood production interests.

In reply to inquiries concerning the future of the Quota the deputation was informed that the American representatives had been told that they would be no worse off without the Act than with it, an observation which was amplified later in the day by Major Lloyd George, who assured Parliament that no alteration would be made in the Films Act without consultation with all film interests.

## *Failing Health of Home Production*

### *URGENT NEED FOR EARLY DECISION*

**A SUGGESTION that the existing quota should not only be preserved but actually increased in war time was made to the Board of Trade last week. The Minister was invited to look at the matter from the angle that the more films made in this country, the less money would have to be exported.**

The point was put up by Thomas Williams and Major Lloyd George promised he would look into the aspect. He added that there would be no alteration in the quota without very serious consideration and close consultation with all the interests involved.

**Important Factors.**

Previously Mr. Williams had asked whether, before repealing or revising the Films Act, 1938, he would take into account the film requirements of the kinemas in this country; the value of the screen for publicity purposes; the need for continued production in the British studios; and the large volume of unemployment among kine-technicians and artistes at the present time.

Major Lloyd George said that all these factors would be taken into account in considering any modification that might be necessary of the existing arrangements for the regulation of the kinematograph films industry.

**A Complicated Matter.**

Vice-Admiral E. A. Taylor referred to "the disastrous position which the British film producing industry is in at the present time due to the lack of decision. He inquired when would a decision be come to.

Major Lloyd George replied that it was a very difficult and complicated question. No time would be lost in reaching a decision.

Vice-Admiral Taylor: Will he assure complete protection for this industry so that it may continue.

There was no reply.

## *"BLIND BOOKING"*

### *Abolition Sought by M.P.s*

"Blind booking" was another aspect of the Films Act raised last week.

On Thursday Tom Williams led a deputation of five Members of Parliament, comprising T. Lawson, Sir Reginald Clarry, Sir Adrian Baillie and Geoffrey Mander, who waited upon the President of the Board of Trade to discuss the implications of the proposal made that the half-yearly period of the renter quota might be extended to cover the full 12 months.

It was suggested that if this were agreed to it would not be unreasonable to ask also for a slight modification of the advance booking restrictions on British films. This, it was contended, would enable exhibitors to aid British producers by guaranteeing an income for British product.

The removal of the restriction on blind booking and the six months forward booking limit on British films would prove an advantage to exhibitors in booking arrangements and also an aid to producers.

## *RETAIN THE ACT*

### *Plea by Exhibitors and Producers*

Subsequently Oliver Stanley, President of the Board of Trade, invited a deputation of British producers, the C.E.A. and the employees to meet him to discuss various points arising from the war time application of the Films Act.

Although no official statement was issued, it is understood that members of the deputation expressed themselves as opposed to any abandonment of the quota provisions of the Films Act and pointed out the harm that had been done to the British production Industry by the apparent indecision of the Government.

The argument presented by the British Film Production Association emphatically disposed of the suggestion that war time production facilities were insufficient to comply with the renters' quota requirements of the Films Act. A recent survey made by the association had disclosed that there is sufficient floor space for the production of 200 features yearly and that shorts producers could produce an increased number of short films if given the opportunity.

### Floor Space Available

The statement went on to say that not only was there sufficient personnel of all grades available but there was indeed acute unemployment among all sections dependent upon British production.

In order to ensure that the Industry can meet all requirements of distributors for quota pictures the association offers to arrange that members hitherto engaged on non-sponsored films will allocate a proportion of their output for the purpose of meeting the statutory requirements of foreign film distributors should this become necessary.

### Enforced Quota

The association asked Mr. Stanley to make as soon as possible a statement that the Films Act is not only in force, but that it will remain in force and that its provisions as to quota must be observed by the distributors of foreign pictures. If renters of foreign films are under the impression that the Films Act will not be rigidly enforced they will refrain from placing production orders to fulfil current quota requirements. Quota periods are for six months and to enable us to implement our undertaking to provide all necessary quota pictures it is essential that quota production should be evenly distributed over these periods.

## STATE, PLYMOUTH, OPENS

### Local Company Sponsors 1,000-Seater

A new thousand-seater, The State, opened at St. Budeaux, a fast-growing suburb of Plymouth, on October 16.

The proprietors are the St. Budeaux Cinema Company, Ltd., with Frank A. Wheeler as the managing director, who was formerly manager of the Electric Picture House, Devonport.

Roffe. Decorations, Ltd., who carried out the decorations of Devonport's latest kinema, the Forum, are responsible for the decorations of The State, while RCA are responsible for sound, and the seating and equipment, generally, is under the supervision of Kalee, Ltd.

*Jack Hylton and Freddy Schweitzer with some of the Sherman Fisher girls who appear with Arthur Askey and Richard Murdoch in the Gainsborough picture BAND WAGGON, now being prepared for Trade show by G.E.D.*

*BIRMINGHAM'S ANNUAL LICENSING SESSION*

## Justices Well Aware of Exhibitors' Difficulties

### TO MAKE ALL POSSIBLE ALLOWANCES WITHIN LIMITS OF SAFETY

**WAR TIME problems formed the keynote of the speech of Sir James Curtis (Chairman) at the Birmingham Annual Theatre Sessions on Thursday last, when the whole of the kinema licences were renewed for the year, except that of the Danilo, Northfield, which was only renewed for three months.**

Sir James remarked that prior to the outbreak of hostilities the licensed places of entertainment were well maintained with one or two exceptions. The Justices ordered the closure of one kinema on two successive Sundays following contraventions of the Sunday permit terms.

In June, Lord Tyrrell, President of the Board of Film Censors, came to Birmingham and met representatives of the city and adjoining local authorities. Comment upon the discussion would have, however, to be deferred for the time being.

The annual inspection by the Public Entertainments Committee in July revealed that the general upkeep and order of the kinemas was well up to standard. Since performances had been resumed these had been subject to a general closing hour of 10 p.m. and the observances of a set of rules issued under the authority of the Chief Constable designed to secure the safety of the public and to avoid panic in the event of air raid warnings.

Here, as in regard to the training of staffs in A.R.P. work, the local branch of the C.E.A. had given the authorities full support.

From June 26 to September 2, 405 nominees from theatres, music-halls and kinemas had attended a complete course of instruction, while 35 lectures were delivered and 20 practice incendiary bombs were discharged for training purposes.

The supply and installation of appliances to deal with outbreaks occasioned by incendiary bombs was in course of procedure, and it was assumed that all houses dealt with under the scheme would have completed those installations at an early date. Most of the licensed premises were soundly constructed, and the advice contained in the air raid notices prominently displayed should be kept in mind by the public:—

**That in the event of an air raid they will be safer in the buildings than in the streets.**

**Current Conditions**

At the special conference between the authorities and representatives of the exhibitors and managers of theatres and music-halls on October 9, it was agreed that the following regulations and conditions should come into force throughout the city as and from Monday last, October 16:—

(1) All entertainments at kinemas, theatres and music-halls within approximately half a mile radius of Stephenson Place to close at 9.50 p.m. on week-days. This to be subject to a "staggering" of closing hours to be arranged by the parties concerned, particularly in the cases of the Hippodrome and the Empire Theatre when the latter is reopened.

(2) The closing time under the "staggering" scheme to be notified in each case to the Chief Officer of the Fire Brigade.

(3) Outside the radius of half a mile the closing time to be not later than 10 p.m. on week-days.

(4) The hours for kinemas on Sundays to be 6.30 p.m. to 9.30 p.m., with incidental music from 6 p.m. The arrangements as to "staggering" to apply.

(5) All exits to be retained and available; the public not to be directed to leave the houses by particular exits.

(6) The lighting restrictions to be strictly observed.

(7) No standing to be allowed.

(8) Permission is given by the Justices for the training at kinemas of female operators of 16 years and upwards, to act as assistants only.

(9) Boys under 16 years of age not to be employed at kinemas.

(10) The Statutory provision in the Sunday permits that no person shall be employed on more than six days in seven to continue to apply, **but the Birmingham regulation stipulating that no employee shall work on two consecutive Sundays to be suspended during the present emergency.**

(11) All the rules prescribed or to be prescribed by the Chief Constable to be observed. The male listener stationed outside the premises and the doorman in uniform not to be the same person.

(12) The training of staffs to deal with conditions arising out of possible air raids, including the daily fire drills, to be continued under the direction of the various licensees.

(13) All the above to be subject to revision by the Justices and the Chief Constable at any time should necessity arise.

"In these days of strain some relaxation for the people is a vital necessity," concluded Sir James. "The licensees of places of public entertainment may feel that they are making a valuable contribution to the well-being and heartening of the nation. The Justices are well aware of the difficulties with which they are confronted, and will make such allowances within the limits of safety as may be possible until normal conditions are restored."

On behalf of the C.E.A., T. B. PRITCHETT thanked the chairman for his appreciative remarks concerning the conduct of the kinemas, and acknowledged the assistance members had received from the justices, fire brigade and police in connection with the reopening of the kinemas, the closing of which had been a matter of serious concern for the exhibitors. He assured the Justices of the full co-operation of the Association in the future.

Acknowledging these remarks, Sir James assured the exhibitors that the co-operation received from the Association was of great advantage not only to the authorities, but also to the public.

**The Danilo Case**

Delay in the erection of a fence between the kinema and the car park, as to which assurances were given at the opening in January last, was the principal cause for the licence of the Danilo, Northfield, only being renewed for three months.

## BIRKENHEAD BANS CHILDREN'S MATINEES

### Police Chief's Report to Licensing Justices

BIRKENHEAD Chief Constable has decided not to allow the resumption of matinée performances for children in view of the present situation. In his report to the licensing justices last week, the Chief Constable said he did not want large concentrations of children at kinemas in the afternoon. If an air raid warning was sounded, there was a greater likelihood of serious panic among children than among adults.

Premises holding kinematograph, theatrical and music and dancing licences had been well conducted during the year, 948 visits of inspection having been made by the police.

Suggesting that the permission to construct the new kinema in Woodchurch Road should be withdrawn, he reported that plans were approved by the justices December 8, 1937, and no apparent progress had been made during the past 12 months in connection with the construction.

The Palace Cinema, New Chester Road, was closed for reconstruction on August 14, and the work was still proceeding. No application was made to the justices for their approval prior to the commencement of the work, but on August 26 he received notice of the intention of the directors to apply on October 11 for sanction to the alterations.

# POLICY ON S.O. AND WAR CHARITIES WANTED

## Liverpool Exhibitors Expect Lead from C.E.A.

*J. M. Cannon who presided at the Liverpool meeting*

**WHILST there is a general desire on the part of kinema proprietors to associate themselves with properly-sponsored national appeals, it is felt that local efforts should be in alignment with the policy of C.E.A. headquarters, so that sums raised may be regarded as a Trade contribution.**

This point was brought out at the meeting of Liverpool members of the North-Western branch last week, called to consider the policy of applying to the licensing justices at the Annual Sessions on October 20 for regular Sunday opening for the Liverpool licensing area, or alternatively, the two Sunday opening dates for 1940. J. M. Cannon presided.

### Charity Contributions

H. E. RADAM introduced the discussion on war charities by asking that the proceeds of Sunday opening on October 29 be allocated to a certain national appeal. This would be pleasing to patrons and would be a fine gesture on the part of the Trade.

The CHAIRMAN: We are not entitled to consider this point at this meeting. The question is whether we are to apply for Sunday opening throughout the year.

P. M. HANMER pointed out the North-Western branch had fought tooth and nail for limiting the charity contribution to 10 per cent. Everyone recognised the readiness of the kinema Trade to help charities; it could be depended upon to continue doing so, but they should not sacrifice the 10 per cent. principle. Exhibitors agreed they would not open in cases where the justices insisted on more than 10 per cent.

### Feared Reactions

The CHAIRMAN said there were several districts in which licensees declined to open on Sundays because something in excess of 10 per cent. was demanded by the justices.

The General Council decided a considerable time ago that applications in respect of national appeals should be made through the General Council, which would recommend what ought to be done. If the Trade was going to do something for war charities on a national scale, it was entitled to credit for its collections.

If the question of charity was linked with that of Sunday opening and it became assumed exhibitors did not want to open on a Sunday except for charity, that would affect everybody where there was now Sunday opening, and the results might be serious.

"My advice," added Mr. Cannon, "is that you leave this matter over until the next meeting of the General Council, so that appeals for national charities arising from the war may be dealt with on a proper basis. The branch committee can also examine the subject and make suggestions. Up to the present we have had no suggestions from London.

### Collections

Mention having been made of a national charity appeal and collections being made that day, the CHAIRMAN reiterated that whilst everybody believed the cause to be a most deserving one and, according to the Press, collections were being taken in the vestibules of about 30 kinemas, no definite instructions came through from General Council and consequently it was left to the branch to make a recommendation to its members. Exhibitors were not philanthropists and could no more afford to give away what they had to sell than the tradesman could afford to give away his merchandise.

The SECRETARY (Gordon Dudley West) then read a letter which he had received from the clerk to the Liverpool justices, pointing out that it was not possible for the justices to authorise the opening of kinemas on Sundays, except on two occasions, in any one year. If it was desired that these powers should be extended it would be necessary for the City Council to make an application to Parliament under the Sunday Entertainments Act, 1932.

### Risk of Common Informer

Exhibitors called attention to what had happened at Oswestry and Aberystwyth, where the Chief Constable had allowed kinemas to open on Sundays. It was stated that there was always risk of action by common informer.

"Why not ask Norman Hart whether the Sunday Entertainment Act, 1932, can be overridden by D.O.R.A. or any other regulations?" interrogated B. ALLMAN.

The CHAIRMAN said it would be difficult owing to the black-out and the restrictions on transport to carry out the formula of the 1932 Act, for the holding of a meeting of clerks, etc. If elections had to be carried out during the hours of daylight, he doubted if 30 per cent. of the electors would register their votes. He thought there should be some machinery to enable Sunday opening to be dealt with, without putting into operation the machinery of the 1932 Act.

### Query for W. R. F.

Proposed by P. M. HANMER, seconded by B. ALLMAN, and agreed: To ask the General Secretary whether it is possible to obtain an Order in Council to enable local council, at their discretion, to override the procedure laid down in the Sunday Entertainment Act, 1932, for Sunday opening.

### General Sunday Opening

As the annual Liverpool Licensing Sessions are to be held the day following the meeting, the question arose how the application for Sunday opening should be handled.

A resolution was proposed: "That general Sunday opening be obtained in Liverpool if possible."

There were the usual familiar arguments for and against. It was pointed out that where kinemas did open on Sundays, the financial results were generally satisfactory; exhibitors need not open unless they wished; employees' conditions were amply safeguarded; money spent on Sunday entertainment would be at the expense of takings on other nights of the week; in war time Sunday is the only free day of the week when people can enjoy themselves, etc.

C. O. DAVIES said he had discontinued opening two kinemas on the two Sundays allowed in each year, because it was not a commercial proposition.

P. M. HANMER: I do not see how it can pay the circuits to open and not the independents.

On the vote being taken (by show of hands) there was nearly two to one majority against general Sunday opening.

Application will be made to the Liverpool justices for the following Sunday opening dates in 1940: January 28 and October 20; Birkenhead, February 4 and October 27.

# French Plans to Carry on Production

### SPECIAL COMMITTEE FORMED

THE maintenance, the production, and the preservation of the prestige of French films during the war is to be the care of a committee of eight of the leading French producers.

The committee, which has been established at the request of the French Government, is composed of J. de Baroncelli, Jean Benoit-Levy, Raymond Bernard, René Clair, Julien Duvivier, Jacques Feyder, Marcel L'Herbier and Jean Renoir, all men who, during the past twenty years, have built up the French kinema industry to the great position it holds to-day.

The committee will work under M. Yves Chataigneau, head of the Film Department of the Commissariat de l'Information.

A large schedule of important productions will shortly be announced, it is stated, which will at the same time satisfy the pressing demands of foreign markets and the need for maintaining the morale of the French people.

## LOOKING AHEAD

### Luxor, Lancing, Boxing Day Opening

B. Fortescue, the managing director of the Regal, Lancing, hopes to open his new luxury house, the Luxor, at Lancing, on Boxing Day. The architect of the new theatre is W. Granger, of Savile Row; the builders, F. T. Wilson and Sons, of Brighton; steelwork by James Couper and Co., Ltd., of Croydon, per their Brighton branch, and all inside equipment by Walterdaw, with electrical work by Bate.

The capacity of the house will be 1,100.

The theatre is to include cafés, tea lounges, car park, and shops.

*Bert Lahr has the remarkable make-up of the lionman in WIZARD OF OZ, the forthcoming M-G-M fantasy in colour*

# NO COMPOSITE CENSOR'S CERTIFICATE

## Birmingham Request Refused

AT Birmingham Annual Theatre Sessions, R. R. A. Rush, manager of the Tatler News Theatre, Station Street, sought permission, when showing an all-"U" programme, to exhibit a special certificate at the beginning of each performance covering the whole of the items, instead of one immediately prior to each film.

He pointed out that often two shorts on a similar subject were shown, and if his suggestion was accepted these could be joined together and so save a break in the programme.

**The Chairman (Sir James Curtis), however, announced that the Justices were not prepared to adopt what might prove to be an awkward precedent and also increase the difficulties of inspectors checking the classification of the various items.**

In reply to a question on the progress of the new Gaiety Picture House, Coleshill Street, E. B. Gold (local supervisor for A.B.C.) informed them that arrangements were being made for opening in December next, and the licence in the name of Emanuel Winter was renewed.

Following an explanation concerning the non-display of air raid warning notices at the Grove Cinema, Dudley Road, on one occasion, and an assurance that these were now being displayed, the Justices granted the transfer of the licence to A. N. Tuck, who has succeeded Frederick J. Studd.

The transfer of the kinematograph and music and singing licences of the Elite, Bordesley Green, from F. J. Day to C. G. Osborn was granted, as also were those of the Oak Cinema, Selly Oak, from E. G. Pettet to J. H. Martin; the New Palladium, Hockley, from E. S. Baker to C. Tierney; the Gaumont Palace, Steelhouse Lane, from P. J. Thornton to A. E. Crabb. The kinematograph licence of the Monyhull Colony, King's Heath, was transferred from Dr. A. M. McCutcheon to Dr. S. Maxwell Steel.

The Justices sanctioned the application of H. F. Cornforth (chairman, local C.E.A.) for the necessary Sunday permit for the Birmingham Film Society to meet at the Scala Theatre on certain Sunday afternoons between November and March next.

# Government Promises More Newsreels

## WAR PICTURES NOW ON THE WAY

**A STRONG plea for the wider use of newsreels depicting the Allied effort in the war found general endorsement among members of Parliament. Arthur Greenwood, who voiced this opinion, pointed out that both newsreels and feature films were going to play a very important part.**

What effective steps had the Ministry of Information taken to produce any films at all in the last five weeks, and was it the intention of the British Government, quite apart from questions of quota, during these times of war to have more and brighter British films for the entertainment of the people? he asked.

**Did the Government realise the importance of multiplying news films?**

**We ought to have been having daily news films from France, from the High Seas and from the people in the air.**

Those who read the neutral foreign Press knew that all the pictures there were of German origin. That was because we had not sent them any pictures. An increasing number of neutral countries had films of Nazi origin. That was because we had not prepared any films and had not sent any.

SIR SAMUEL HOARE agreed with this.

Newsreels and larger films, he said, had been prepared in recent weeks, and in the course of the next few days new films would be shown, not only in this country, but over the whole world.

In particular, he understood, a film was being made of our activities in France, and no doubt there would be other films about the other Services.

KARLOFF AS Mr. WONG

*Boris Karloff in a scene from Mr. WONG IN CHINATOWN, which Pathe is Trade showing on Friday, October 20, at 3 p.m., at the Cambridge*

# EARLIER S.O. AT DEVIZES

## But Under Sixteens Barred

Devizes magistrates granted an application by A. A. Pilkington for Sunday opening from 4.30 to 10 p.m. in respect of the Palace and the Regal, on condition that no person under sixteen be admitted.

Mr. Pilkington said for the last two or three months Sunday evening shows had been given at the Palace, and the queues which formed outside the house amounted to several hundreds, with the result that there was likely to be obstruction and inconvenience. With the considerable increase in the population of the town recently there was likely to be a greater demand for entertainment.

Opposing the application, the pastor at the Old Baptist Chapel urged that young people should not have their attention diverted from places of worship on Sundays.

## Empire, Rotherham, Remodelling

Restricted transport facilities have impeded progress on modernising the Empire Cinema, Rotherham, but this has not necessitated any closure, and business is being carried on as usual.

The Empire, a former A.B.C. kinema, was taken over a few months ago by Rotherham and District Cinemas, Ltd., who have kinemas at Swallownest, Killamarsh and Eckington, and the improvements to be done include redecorating, reseating, etc.

New B.A. Duosonic sound system has been installed.

Alfred Steeples has taken over the management.

# LIVERPOOL FRONT ALL QUIET

## Licences Renewed Without Comment

Not a word of comment was made at the annual meeting of the Liverpool justices on Friday, when the report of the Theatres and Public Entertainments Committee (of the magistrates) was submitted. The retiring committee was re-elected.

Referring to the Sunday opening of kinemas, the report states that permission was given under the Sunday Entertainments Act for kinemas to open on two Sundays, upon certain conditions, one of which was that 10 per cent. of the gross takings (exclusive of entertainment tax) should be paid to the Merseyside Hospitals Council, less the amount payable to the Cinematograph Fund. As a result of this condition, £209 (representing the per cent.) was received from one performance and £198 from the other.

The attention of the committee was drawn to a film entitled "Mademoiselle M[illegible]re," which had received an "A" certificate. The committee sanctioned its exhibition under the "A" certificate, provided the word "incest" was deleted from the [illegible]ns. Was a Captive of Nazi Germany" should be permitted for exhibition in the [illegible]

The committee recommended that [illegible] that

In Liverpool there are 14 theatres [illegible]matograph licence and four a dancing licence); 73 premises [illegible]ding and singing licence); 73 premises used kinematograph licences and regularly [illegible]nces, as kinemas (two hold music hall licences, and 36 have licences for dancing, sing[illegible] and music and 38 have licences for music and singing); and 158 premises are [illegible] for dancing, singing, music or other [illegible]ublic entertainment (other than music [illegible]alls). These include concert halls, clubs, [illegible]ncing halls, church halls and schoolrooms.

# BE PREPARED

FOR THE RETURN OF OLD MOTHER RILEY

A Butcher Empire Picture

*A Butcher Hope-Bell Production*

LUCAN & McSHANE

IN THE GREATEST LAUGH THAT EVER SHOOK A CINEMA SCREEN

in the OLD MOTHER RILEY CHARACTER originated by BUTCHERS

Screen Play by CON WEST

From the Original Story by JOHN ARGYLE

Directed by OSWALD MITCHELL

OLD MOTHER RILEY IN PARIS

OLD MOTHER RILEY, M.P., AND

NOW!!

THE RETURN OF OLD MOTHER RILEY

ENCORE TERRITORIAL RELEASE DATES FROM

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# DENNING FILMS LIMITED

## *now at* 25 SAVILE ROW, LONDON, W.1.

**REGENT 3232**

## *announce*

# A GREAT LINE-UP OF TOPICAL FILMS FOR THE SHOWMAN!

## *POINT OF VIEW*

The response of the Trade to the new series of screen debates entitled *Point of View* was frankly amazing. Production of this series by Spectator Short Films has been in full swing in the heart of London without interruption and all contracts are being serviced without a hitch.

Produced in London since the outbreak of war is a new issue of *Point of View*—a SMASH TOPICAL SPECIAL entitled—

### "GUNS AND BUTTER"

showing how Britain is combating the blockade menace to her food supplies. DEFINITELY AN ESSENTIAL ADDITION TO YOUR PROGRAMME!

*—Length 1713 feet.*

### "GIBRALTAR—THE FIRST OUTPOST"

Very few cameras have been allowed to explore this Mediterranean fortress. Since 1713 the Rock has been the impregnable guardian of the nations' trade routes, and this amazing film shows graphically every aspect of this grim outpost. Shots of the Mediterranean Fleet ready for instant action, and of General Sir E. Ironside commanding the garrison troops, leave an unforgettable impression of this—our First Outpost. Photographed entirely in colour—*Length 1600 feet.*

### YOUR AUDIENCE WANTS TO LAUGH

here is a brilliant new series of comedy travelogues in colour. Revolutionary technique introducing

### "NITWIT AND NUISANCE"

First two titles—

"AUSTRALIAN WATER SPORTS"—*Length 1536 feet.*

"SEEN IN BANKOK"—*Length 1479 feet.*

Photographed entirely in colour. Produced by SPECTATOR SHORT FILMS.

### "DISMISSED"

The Horse—the soldier's friend and faithful companion—has at last through modern warfare been forced to give way to the mechanised unit. This short depicts the farewell of a crack cavalry regiment to its horses. Amazing trick riding, touching ceremonial, and brilliant pageantry make this a film not to be missed. Photographed entirely in colour—*Length 950 feet.*

# NOW AVAILABLE!

*Write—'phone—or call*

## DENNING FILMS LTD.

**25 SAVILE ROW · LONDON · W.1 • REGENT 3232**

*William Holden and Barbara Stanwyck in a scene from Columbia's GOLDEN BOY, Trade shown on Wednesday*

# Limited Functions of a News Theatre

## WHAT THE LEEDS JUDGMENT MEANS

**CORY W. Fennell, managing director of Times Theatres, Ltd., and Chester (Times) Theatres, Ltd., and a pioneer of news theatre in the provinces, gives a considered commentary upon the present position in the light of the judgment delivered last week at Leeds Quarter Sessions.**

The Recorder's judgment in the appeal concerned the display outside the Moortown Corner House Cinema, Leeds, of advertisements of a kind prohibited by a clause of an agreement with the Corporation.

Crawshaw Gardens Estate Co., Ltd., desired to alter their premises at Moortown, Leeds, from a dance hall to a building, including a newsreel theatre, squash courts, etc. Under the Town and County Planning Act, 1932, permission was granted and plans approved, subject to the "usual agreement" being entered into, regarding signs and advertisements which had to be submitted to the City Engineer for approval.

The preamble of the Town and Country Planning Act states: ". . . to provide for the protection of rural amenities and preservation of buildings and other subjects of interest or beauty."

When alterations were completed, the kinematograph and music licences as required under the 1909 Act, were granted in the usual way.

### Advertising Restrictions

The Town and Country Planning Act contains provisions enabling local authorities to restrict advertisements other than those relating to the business carried on at the premises. The company did not realise that these affected them, since they did not desire to advertise anything other than their kinema. After the kinema had been opened a short time the Corporation lodged objections to the showing of full-length feature films; they contended the owners were neither entitled to show nor to advertise films other than newsreel films.

The owners were subsequently served with a summons for an alleged breach of agreement by advertising the film "Pygmalion." At the hearing on July 21 the stipendiary magistrate gave judgment against defendants; he held they were not entitled to advertise films other than news films on the space allowed for such purpose outside the theatre; also, he said that by inference the defendant company was not allowed to show films other than those generally accepted by the Trade as news films.

### The Appeal

When the appeal was heard the Recorder upheld the judgment of the stipendiary, but said he was not prepared to read the agreement as a limitation to advertisements of only a small part of the programme, namely newsreels. He did, however, hold that there was no permission given for advertising long "feature" films, which did not come within the orbit of what the public and Trade regarded as a newsreel theatre.

**As the result of this judgment, it appears that the owners of the theatre are no longer able to advertise outside the theatre anything other than newsreels or other short feature films.**

From experience they find that the district is unable to maintain a newsreel theatre within the terms understood by the Trade, and therefore they are forced either to include long feature films in their programmes or to close down.

Therefore, the owners, who are continuing to show feature films, are now faced with the possibility of further action against them under the terms of Cinematograph Act and the licences to show pictures.

It is obligatory for them to exhibit outside the theatre in a position to be seen by the public, a board indicating the nature of the films to be shown inside the theatre, and their category, to comply with the terms of the licence. The licensees have done it, and they have been warned by the Corporation that they are liable to be proceeded against again in that they have contravened the terms of the agreement for restricted advertising. What are they to do?

### "Change of Usage"

Apart from the agreement restricting advertising, there is the possibility the licensees might be proceeded against in the High Court for having changed the usage of the building from that commonly classed in the Trade as a newsreel theatre to a feature film theatre.

Such action, it is feared, might be in respect of permission for alterations to premises granted under the Town and Country Planning Act, 1932, although, of course, the success of such action would depend upon the interpretation by the judge of the purposes for which the Act was planned, and presumably set forth in the preamble.

"Come what may of this business," concludes Mr. Fennell, "it is evident that there is here a further encroachment by authority upon what up to now has been considered as legitimate business. In going into new undertakings those concerned with theatre development must refuse to go forward with any schemes unless they are allowed reasonable freedom. Restrictive clauses in agreements should be in the broadest possible terms, and not simply designed to cripple enterprise.

"As far as I am aware, this is the first occasion upon which the owners of a properly licensed and approved kinematograph theatre have been prevented by the authority from showing films approved for public exhibition. Those interested in, and concerned for the future of, the Industry should view this decision, a precedent, with the gravest possible concern."

## ANOTHER AIR EPIC FROM COLUMBIA

### "Only Angels Have Wings"

Acclaimed as the best film shown since the start of the war, "Only Angels Have Wings," Columbia's Howard Hawks production, which is scheduled for a long season premiere presentation at the Regal Theatre, Marble Arch, has been given a magnificent break in the National Press.

In the *Daily Express*, this aerial epic was given the record markings of "95 per cent. critical temperature," an astounding tribute to the film's all-round entertainment content. In the text of the review in the same paper, "Only Angels Have Wings" is described as "The best flying thrills, the best photography and the best talk of the year."

Among the entirely unanimous eulogies on this fine film is the following extract from the *Sunday Express*: "Gripping entertainment. Superbly photographed . . . this film is in the first flight," while the *Sunday Dispatch* considers it "One of the best pictures of the year."

## VENICE FILM FESTIVAL

### No Prizes for Foreign Productions

It is announced that the President of the Venice International Film Festival, owing to the difficulty of arranging in the present circumstances a meeting of the foreign members of the General Committee of the Festival, has decided to suspend any decision as to the prizes to be awarded to the best foreign films shown last August on the Lido.

At a meeting held last week of the Italian members of the committee, prizes were assigned to the Italian films "Abuna Messias," "Montevergine" and "The Dream of Butterfly."

## Raising the Roof at Birkenhead

Structural alterations are under way at the Palace Cinema, Rock Ferry, Birkenhead. The roof is being raised 6 ft., thereby increasing the air space and improving the ventilation of the building. Seating is being renewed, and by providing greater comfort the accommodation will be reduced from 752 to 682.

The justices approved of the alteration at the annual licensing sessions last week.

# STAND-BY PROGRAMME PROFITEERING

## S. Wales Accuses Renters of Charging Over 25 Per Cent.

### CASES TO BE INVESTIGATED

**COMPLAINT was made at the Cardiff C.E.A. meeting that notwithstanding the decision of the K.R.S., a member had been forced to pay more than the agreed maximum of 25 per cent. for a stand-by programme.**

Hardships caused by the proposed abandonment of matinée prices elicited the opinion from H. Victor Davis that the official decision was only a recommendation and not a statutory resolution.

A suggestion was made that let-downs might be mitigated if exhibitors followed instructions as regards transportation. W. L. Smith, the vice-chairman, presided.

Following the report of the meeting of the Executive Council by WILLIAM BERRIMAN, of Pontypridd, one member said that under pressure he had been forced to pay more than 25 per cent.

Mr. BERRIMAN suggested that the secretary should take the matter up with London with a view to the contract being reduced.

H. VICTOR DAVIS pointed out that Mr. Griffiths attended the meeting at headquarters to listen to personal questions on this particular subject, and one man said that he had tried to book films with a certain firm and their representative said that the agreement did not apply to certain colour films. Mr. Griffiths was asked definitely to state what the agreement was, and he said this was not so. There was no discrimination as to the nature and quality of any film when this agreement was arrived at. "I suggested that a printed statement should be issued to every manager of the film offices, so that any exhibitor that had any difficulty should ask for this agreement to be produced," added VICTOR DAVIS. "Mr. Griffiths immediately said, 'I will have a type-written statement of our agreement and will send it to every film office and get them to inform their managers right throughout the country.'" Concluding, Victor Davis said: "Those of you who have been persuaded to pay more have a case to open up, and it has been suggested that you write to the secretary."

### Overcharges to be Investigated

The CHAIRMAN: If anyone has had to pay more than the specified amount, it is for them to take the matter up with the persons concerned. If they cannot get any satisfaction they should take it up with the secretary.



*H. V. DAVIS*

RICHARD DOONER (Maesteg) suggested that if any members had suffered they should commit their facts to the officers. If they find, after careful consideration, that there was a case, they should send it up to London for the matter to be taken up with the K.R.S.

Mr. BERRIMAN declared that any exhibitor who had been forced to pay more than 25 per cent. should send to the secretary in London. He suggested that the matter should not be discussed by any committee here. What Mr. Griffiths had said was definite. When he said programmes, he (Mr. Berriman) took it that he referred to two features. "I would not start to peel eggs and say I wanted a comedy as well," he added.

He then moved that the complaints be immediately sent to London to be dealt with there. RICHARD DOONER withdrew his motion, and seconded Mr. Berriman's, which was carried.

It was further decided to send a vote of thanks to the officials in London for their painstaking efforts in dealing with problems that arose at the outbreak of war.

### Matinee Price Hardship

A member drew the branch's attention to a certain hall that was suffering a severe loss of revenue over the matinée price question, and wanted advice on the matter.

W. PRICE pointed out that he did not think a case of this sort should be passed over, particularly if the company might go bankrupt as a result of any decision.

H. V. DAVIS: Let us clear our minds on this matter. The C.E.A. has only made a recommendation with regard to bargain prices and exhibitors are asked to adopt it. In some towns there might be some suffering from it, and I suggest they see their brother exhibitors and act accordingly. We cannot and must not put recommendations into a form of statutory resolution passed by the C.E.A.

The member: I will tell them to meet amongst themselves.

### Film Transport

A discussion then followed on film transport. One member contended that many exhibitors were ignoring renters' instructions and causing "let-downs."

The CHAIRMAN pointed out that the branch secretary had written to everyone telling them what they were to do. If they were not carried out there would always be chaos.

The view was also expressed that the

*Continued at foot of column 4*

# *Death of Norman Wright*

### *WELL-KNOWN S. WALES TRADE PERSONALITY*

GENEROUS tributes were paid by C.E.A. members to the personality of F. Norman Wright, chairman of the Cardiff branch, whose death occurred suddenly on Thursday, October 12, the day before he was due to preside at the meeting.

Mr. Wright, whose death at the age of 52 took place at his home in Llanwern, Monmouthshire, came to Newport nine years ago and became managing director of the two companies which were formed to run the Pavilion and the Lyceum in that town. He immediately took an active part in Trade affairs, and at the time of his death was, in addition to being chairman of the South Wales Branch, C.E.A., a delegate to the General Council, and a member of its Television Committee.

Mr. Wright became closely associated with the Industry when, immediately after the Great War, he, with others, acquired the *Film Renter*, a weekly periodical published in Manchester, and transferred its headquarters to London.

He subsequently became the representative in this country of Decla Bioscop, afterwards merged with Ufa, and was responsible for the introduction into this country of the Ufa supers, in which Emil Jannings figured.

Relinquishing his association with the *Film Renter*, he became in 1928 joint general manager of British and Foreign Films, Ltd., a company formed to exploit films of British and Continental origin. He had as his German opposite Georg Jacoby, of Messtro-Orplid.

The company was unsuccessful, and ceased to operate after a short existence.

The South Wales branch expressed by resolution its profound regret at Mr. Wright's passing, W. L. Smith and Richard Dooner voicing their appreciation of his work. W. J. Fooks (secretary) said Mr. Wright had expressed a desire to be buried at sea.

# *FILM TRANSPORT LET-DOWNS*

### *Exhibitors Blamed*

***Continued from foot of column 3***

renters should send out a clear and concise letter on the subject.

Mr. BERRIMAN said they (exhibitors) should be told that unless they receive instructions, films would be picked up by transport. Advice notes should be sent out telling them whether they should go by rail or that they were being picked up by transport. One renting house had told him they had had eleven "let-downs" because exhibitors had not railed the films. "I think we all ought to play our part," he added.

CHAIRMAN said that if there were any complaints the secretary should be notified.

W. PRICE (Tredegar) said it seemed that renters did not know the geography of the districts. He had had to send films by rail to Caerphilly when the transport passed through his area. It was left to him to point out that Caerphilly was on the way to Tredegar.

After R. DOONER had suggested that a circular be again sent out, it was decided that the officers of the branch should take the matter up and the secretary should again send out to every exhibitor.

### Extended Hours Wanted

A member: With regard to early closing. Is it possible to have the 10 o'clock question done away with? This starting early is ridiculous. You cannot get anybody into the kinema.

The CHAIRMAN: It cannot be varied until the Home Office says so.

W. PRICE moved that they ask the officers in London how far it was possible to examine the question to get the hours extended.

H. V. DAVIS said that head office was trying to get as many extensions as possible, but the Government would not have it.

A. MORGAN moved that they did not send to London until they knew where they were.

On a vote being taken, Mr. Price's motion was defeated by three votes.

# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle. |
|---|---|---|---|---|
| *All at Sea .. .. .. (British Lion)—British. | — | Sandy Powell, Gus McNaughton, Kay Walsh. | .. Breezy comedy burlesque, utilising to the full the unique gifts and urbane humour of Sandy Powell. Bright, happy-go-lucky plot, good gags, cheery team work and ambitious production qualities. | First-rate star booking for the masses and the family. |
| Behind Prison Gates .. (Columbia)—American. | 62 min. (A) | Brian Donlevy, Jacqueline Wells. | .. "Big House" melodrama in miniature. Story actionful, acting convincing, thrills big and atmosphere authentic. | Good two-feature programme. Hardly suitable for youngsters. |
| Blackmail .. .. .. (M-G-M)—American. | 81 min. (A) | Edward G. Robinson, Ruth Hussey, Gene Lockhart. | Spectacular melodrama turning on the most loathsome crime. Story strong, acting powerful, thrills big and human angle impressive. | Excellent general booking. Nothing to offend the family. |
| Coastguard .. .. .. (Columbia)—American. | 71 min. (U) | Randolph Scott, Frances Dee, Ralph Bellamy. | .. Melodrama of love and loyalty, reinforced with seafaring and aerial spectacle. Story obvious, but acting good, thrills big and staging ambitious. | Very good popular booking. Great for youngsters. |
| Fugitive at Large .. .. (Columbia)—American. | 64 min. (A) | Jack Holt, .. Patricia Ellis, Stanley Fields. | .. Wide-scale melodrama of villainy and revenge. Plot exciting, acting good and staging ambitious. | Very good two-feature programme booking. Nothing to harm youngsters. |
| *Girl Who Forgot, The .. (Butchers)—British. | 79 min. (U) | Elisabeth Allan, Ralph Michael, Basil Radford. | .. Romantic comedy drama adapted from the successful play "The Young Person in Pink." Acting good, direction resourceful and staging adequate. | Good two-feature programme booking for the masses and family. |
| Man They Could Not Hang, The (Columbia)—American. | 63 min. (H) | Boris Karloff, Lorna Gray. | .. Pseudo-scientific melodrama. Story extravagant, but star good, support competent and thrills spectacular. | First-rate thriller for the masses. Not suitable for children. |
| News is Made at Night .. (20th Century-Fox)—American. | 70 min. (A) | Preston Foster, Lynn Bari. | .. Newspaper-cum-gangster romantic comedy melodrama. Story slick, teamwork excellent, thrills big and laughs bigger. | Capital general booking. Nothing to offend youngsters. |
| †*Over the Moon .. .. (United Artists)—British. | 78 min. (A) | Merle Oberon, Rex Harrison, Robert Douglas. | .. Lavishly mounted romantic comedy, photographed in Technicolor, depicting a young girl's reactions to sudden and colossal riches. Story slight, but cast attractive and staging scintillating. | Star light booking for other than industrial halls. Nothing to interest youngsters. |
| Parents on Trial .. .. (Columbia)—American. | 55 min. (A) | Jean Parker, .. Johnny Downs, Linda Terry. | .. Adolescent problem melodrama, unusual in theme if conventional in situation. Acting adequate, and atmosphere convincing. Feminine appeal obvious. | Average two-feature programme booking. Safe for the family. |
| Quick Millions .. .. (20th Century-Fox)—American. | 61 min. (U) | Jed Prouty, .. Spring Byington. | .. Domestic comedy-drama with a Western setting. Story eventful, thrilling and amusing, teamwork good and staging picturesque. | Very good general booking, one with a box-office label. |
| *Ten Days in Paris .. .. (Columbia)—British. | 82 min. (A) | Rex Harrison, Karen Verne, Joan Marion. | .. Espionage adventure melodrama turning on the adventures in Paris of a gay young victim of amnesia. Story piquant and thrilling, acting polished, dialogue smart and thrills realistic. | Great for youngsters. Excellent popular booking. Great for youngsters. |
| Wyoming Outlaw .. .. (British Lion)—American. | 56 min. (U) | John Wayne, Ray Corrigan, Raymond Hatton. | .. Outdoor melodrama, the latest addition to the popular Mesquiteer series. Story grim, but exciting, acting robust and staging picturesque. | Good Western booking. Great for youngsters. |
| Zero Hour, The .. .. (British Lion)—American. | 60 min. (A) | Frieda Inescort, Otto Kruger, Don Douglas. | .. Drama of loyalty, gratitude and sacrifice combining the popular with feminine appeal. Story effective, acting good, and direction resourceful. | Good popular booking. Safe for the family. |

* A British Picture. † In Colour.

# REVIEWS FOR SHOWMEN

## Blackmail

*M-G-M. American (A). Directed by H. C. Potter. Featuring Edward G. Robinson, Ruth Hussey and Gene Lockhart.* 7,290 *feet. Release not fixed.*

SPECTACULAR melodrama confirming with vigour, conviction and a shrewd sense of the theatre, the contention that blackmail is the most loathsome crime in the calendar. Blazing oil wells and an escape from the chain-gang supply appropriate thrills, while tender domestic interludes, complete with small child, admirably fill all sentimental needs.

And good story balance is not all; there is also clever acting by Edward G. Robinson and Gene Lockhart, as victim and blackmailer respectively, to amplify the emotional and psychological aspects of the exciting, closely knit plot to the full. The film is box-office he-man entertainment of universal appeal. Excellent general booking.

**Story.**—John R. Ingram, a married man with one small son, makes a comfortable living as an oil-well fire-fighter. He has, however, a past—he had escaped from the chain-gang while serving a sentence for a crime of which he was innocent. William Ramey, a slimy individual, is aware of his secret. Ramey promises Ingram a confession in return for twenty-five thousand dollars, but tricks Ingram at the last minute.

Ingram goes back to the chain-gang and Ramey, now in possession of a handy sum, uses the money to gain control of an oil well which Ingram is in the process of buying. When Ingram learns that Ramey has not only double-crossed him but has reduced his family to comparative poverty, he escapes and forces a confession from him. The showmanlike climax is represented by oil-well fire thrills, and a happy family reunion.

**Acting.**—Edward G. Robinson gives a bold, vital, cleverly graduated and intensely human study as Ingram, but good as he is, it is Gene Lockhart, as Ramey, who steals the picture. His study of the oily, squealing blackmailer is superb.

Tear-jerker juvenile Bobs Watson rather overdoes it as Ingram's small son, but otherwise the support, which includes Guinn Williams, John Wray and Arthur Hohl, is good.

**Production.**—Blackmail, aptly named murder of the soul, is revealed here in all its most insidious aspects. The physical and mental torture endured by the victim, the pitiful suffering of his innocent family and the unhealthy profit and fiendish delight of the blackmailer, are each given dramatic representation and, what is more, build up into a thrilling and purposeful whole.

The many phases are incidentally inscribed by the tortures of the chain-gang, by the thrilling spectacle of oil-well fires, and by sentiment gathered from tender domestic reaction. All, we repeat, are handled with a masterly knowledge of box-office requirements.

**Points of Appeal.**—Strong story, powerful acting, big spectacle, robust comedy, human sentiment, ambitious technical presentation, intriguing title and formidable star values.

## All at Sea

*British Lion. British (U). Directed by Herbert Smith. Featuring Sandy Powell, Kay Walsh and Gus McNaughton.* 6,700 *feet. Release not fixed.*

BREEZY naval comedy burlesque, utilising to the full the unique gifts and urbane humour of Sandy Powell. A cheery, happy-go-lucky plot, good gags, eager and resourceful team work and ambitious production qualities, are other considered and apt essentials. All told, a first-rate show for the masses and the family. Star values are, of course, a foregone conclusion, particularly in Northern areas. Capital general booking.

**Story.**—Sandy Powell, employee in a chemical factory, is instructed to place a cylinder of high explosives in the safe. The explosive is the invention of Professor Myles who, incidentally, has a pretty daughter, Diana. At the same time Sandy is given another packet and, true to form, he places the wrong one in the safe. Sandy is under dismissal, and on leaving the factory he joins the Navy by mistake.

Brown and Williams, unscrupulous foreman and manager of the works, are out to get the explosive, and Diana and her father are out to retrieve it. All stalk Sandy, and their adventures and misadventures and his provide most of the fun.

**Acting.**—Sandy Powell works hard, and improvises in his own inimitable fashion, as Sandy; Gus McNaughton makes an effective foil as a resourceful A.B.; Kay Walsh is quite an attractive Diana, and George Merritt, Leslie Perrins, Franklyn Dyall, and Robert Rendell are others who enter into the spirit of the artless fun.

**Production.**—The easiest way to assess the comedy in terms of laughter is to tabulate the gags. The best are those represented by a tug-of-war scene, in which Sandy finds the rope nearer his neck than his waist, a cabaret show, with Sandy called upon to play the part of acrobat, Sandy's innocent enlistment, and the grand finale, taking the form of a ball aboard ship, in which the cylinder of high explosive is slipped from hand to hand Rugger fashion. These and many more of a more intimate nature tot up to timed-to-the-minute light entertainment. Topicality is by no means the least of the film's many assets.

**Points of Appeal.**—Bright, friendly humour, tireless performance by Sandy Powell, good supporting cast, effective stagecraft, neat verbal quips, and star values.

## Ten Days in Paris

*Columbia. British (A). Directed by Tim Whelan. Featuring Rex Harrison, Karen Verne and Joan Marion.* 7,373 *feet. Release not fixed.*

ESPIONAGE adventure melodrama describing in terms both piquant and thrilling the adventures in Paris of a gay young victim of amnesia. The quality of conviction is frequently strained, but so well cast is the star, so eager and versatile the supporting cast, and resourceful the direction that the fantastic has nevertheless the earmarks of capital general entertainment.

The order, by the way, is laughter first, feminine appeal second and thrills last, and it could not be improved upon in light of present times. Dialogue and production qualities are first rate. Excellent popular booking.

**Story.**—Robert Stevens, a gay young Englishman, is taken to a Paris nursing home after being shot, but in his delirium he insists that he had met with an aeroplane accident. It transpires that he was in a 'plane crash, but that this had occurred ten days previously. On his recovery Robert determines to find out what had happened to him during his mental black-out. His only clue is a note signed "D." In a cocktail bar he receives mysterious instructions that a lady is waiting for him at a near-by dressmaker's. She is named Diane de Guermantes, and to add to Robert's confusion she addresses him as her chauffeur. He drives her to the home of her father, a General.

Following this a governess named Denise approaches him and tells him that it is his duty to help discover plans of mysterious fortifications known to be in the General's possession. It is then obvious that his amnesia has caused him to become the tool of espionage agents, and he sets to work to straighten things out. With Diane's help he finally turns the tables on the crooks and finds romance.

**Acting.**—Rex Harrison has an easy, nonchalant way with him, and his talent and attractive personality do much to keep the fantastic yet intriguing story in sane perspective. He also injects considerable feminine appeal into the rôle of Robert. Karen Verne has glamour and personality as Diane, and Leo Genn, Joan Marion, Anthony Holles, C. V. France and Robert Rendell are sound in support.

**Production.**—The film is from the same stable as "Q Planes" and "Spy in Black," but it has hardly the breezy exuberance of the former or the stern reality of the latter. It does, however, successfully steer a middle course, thanks in no small measure to Rex Harrison's polish and natural sense of humour.

Laughter and romance are, it will be observed, the first consideration, but although the treatment is mainly in a piquant vein, essential thrills are not neglected. The last reel or so, representing a thrilling race to save an ammunition train and the train's blowing up in circumstances that are of no military value to the enemy, are spectacle at their best. They preserve balance.

Finally, a word for the dialogue and production values generally—both are of the best.

**Points of Appeal.**—Piquant and thrilling plot, popular romantic interest, polished cast, big thrills, snappy dialogue, provocative title, spectacular grand finale, and star values.

## The Zero Hour

*British Lion. American (A). Directed by Sidney Salkow. Featuring Frieda Inescort, Otto Kruger and Don Douglas.* 5,718 *feet. Release not fixed.*

DRAMA of loyalty, gratitude and sacrifice, interspersed with kindly commentary on the inscrutable workings of the maternal instinct. The play is not without theatricality, but with all its artifice it carries considerable feminine appeal. Its strength is the dignified yet sympathetic acting by Frieda Inescort, and the directors' mastery of all the tricks. A cast-iron picture for the women and, for that matter, for the men, too. Good popular booking.

**Story.**—Linda Marsh, a stage star, owes her success to Julian Forbes, her producer. She consents to be Julian's wife, but while on their way to be married Julian meets with an accident and is paralysed. Linda remains loyal to Julian, but cannot stifle her yearning for a child. She decides to adopt a little girl named Beth.

Brewster, a widower who had lost his wife in childbirth, also desires to adopt Beth. In the ensuing struggle for the possession of Beth, Linda and Brewster discover that they love one another. Linda does her best to remain true to her promise to Julian, but Julian learns the truth and takes the gentleman's way out.

**Acting.**—Frieda Inescort acts with dignity and charm as Linda, and Otto Kruger triumphs in the somewhat artificial rôle of Julian. Ann Todd is Beth, and she is refreshingly free from precocity. The supporting characters are also competently played.

**Production.**—The plot, it will be observed, moves in the world of the theatre, and the opportunity for dramatic effect is adroitly seized. Many of the big emotional moments are neatly punctuated by shots of the heroine's stage triumphs. The child interest is yet another angle that contributes to heart as well as feminine appeal. Lastly, there are sympathetic acting and directorial showmanship.

**Points of Appeal.**—Dramatic story, human and feminine aspects, sensitive acting, effective staging, shrewd direction, and star and title values.

## Wyoming Outlaw

*British Lion. American (U). Directed by George Sherman. Featuring John Wayne, Ray Corrigan and Raymond Hatton.* 5,000 *feet. Release not fixed.*

OUTDOOR melodrama, the latest addition to the popular Mesquiteer series. The story lacks some of the breezy humour of the film's predecessors, but although it takes itself more seriously, appeal is not restricted. A cattle-hunt is the crux of the melodrama, and this alone provides an adequate complement of thrills.

Incidentally, John Wayne is the hero, and the boost he got in "Stage Coach" gives him real star rating. Good Western booking.

**Story.**—Stony Brooke, Tucson Smith and Lucky, the Three Mesquiteers, catch Will, brother of Irene Parker, a pretty saloon entertainer, rustling. On investigation they discover that the Parker family has been impoverished by the villainy of Balsinger, a political crook. They throw themselves in the fight for justice, but things become complicated when Will takes the law into his own hands. In the end Will gets Balsinger and is then himself jailed, but out of the gun-play comes law and order and a hint at romance.

**Acting.**—John Wayne makes a good Western hero as Stony, but Ray Corrigan has very little to do as Tucson, and Raymond Hatton even less in the comedy rôle of Rusty. The best supporting portrayals come from Don Barry as Will, and Adele Pearce as Irene Parker.

**Production.**—During the first reel or so humour is missed, but as soon as the action develops into a battle of guns and wit between the Mesquiteers and Balsinger with Will playing a lone hand, there are more than enough thrills and suspense to cloak the omission. We can go further than that: the wholesome vigour of the melodrama is both its stand-by and its open sesame to mass, family and juvenile appeal. Star and title values do the rest.

**Points of Appeal.**—Robust, straightforward thrilling gun-play, good staging, popular cast, and box-office label.

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# THE UNDERPUP

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# WHEN TO-MORROW COMES

# I STOLE A MILLION

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# FROZEN LIMITS

# A WINDOW IN LONDON

ON THE NIGHT OF THE FIRE

# GENERAL FILMS' GREAT LEAD

*Scenes from seven films to be Trade shown this month at the New Gallery, each at 2.30 p.m.* (1) *Irene Dunne and Charles Boyer in Universal's WHEN TOMORROW COMES* (*Oct.* 23). (2) *Gloria Jean and C. Aubrey Smith in Universal's THE UNDER-PUP* (*Oct.* 24). (3) *The Crazy Gang in Gainsborough's FROZEN LIMITS* (*Oct.* 25). (4) *Ralph Richardson and Diana Wynyard in the G. & S. Film ON THE NIGHT OF THE FIRE* (*Oct.* 26). (5) *Scene from the G. & S. Film THE ARSENAL STADIUM MYSTERY* (*Oct.* 27). (6) *Michael Redgrave in the G. & S. Film A WINDOW IN LONDON* (*Oct.* 30). (7) *Claire Trevor and George Raft in Universal's I STOLE A MILLION* (*Oct.* 31).

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## Over the Moon

*United Artists. British (A). Directed by Thornton Freeland. Photographed in Technicolor. Featuring Merle Oberon, Rex Harrison and Robert Douglas. 7,105 feet. Release not fixed.*

LAVISHLY mounted romantic comedy, photographed in Technicolor, depicting a sweet young thing's swift journey from comparative poverty to colossal affluence. There is very little backbone to the story and less point, but as a fashion parade and spectacular itinerary of society show places at home and abroad the picture has feminine appeal. In a word, it does nothing, with elegance if not with wit. An attractive cast of stage and screen favourites supply box-office decoration. Star light booking for other than industrial halls.

**Story.**—Jane Benson, an orphan of stern Yorkshire upbringing, is in love with Freddie Jarvis, a young local practitioner. Freddie reciprocates, but, rather than they should spend their married life in Yorkshire, he puts his practice up for sale. He finds a buyer, but in the interim Jane inherits £18,000,000. She wants to see life, and places herself in the hands of a couple of professional society hostesses. Freddie soon feels embarrassment and jibs at becoming Mr. Jane Benson. During the separation, Jane is pursued by two male gold-diggers and a youth even more wealthy than herself, while Freddie takes a job in a society sanatorium. For no reason at all the estranged lovers are finally brought together.

**Acting.**—Merle Oberon, through no fault of her own, is called upon to fill the rôle of mannequin rather than actress as Jane; all the script demands of her is that she wears a variety of clothes, and Rex Harrison, apart from the opening and closing reels, is little more than a memory, the object of the heroine's soliloquy, as Freddie. Robert Douglas is the wealthy pursuer, Louis Borrell and McKenzie Ward are the lounge lizards, and Ursula Jeans and Zena Dare are the society hostesses, but neither one is responsible for a particularly biting caricature.

**Production.**—Here is a film that could be anything—straight romance, satire, or even travelogue—but we must take it at its face value. Its merits, such as they are, are mainly pictorial, and are described in elegant fashion parade sequences and shots of high social life and winter sports at fashionable European winter resorts. Herein, too, lies the feminine angle. As for the mere male, he is left to get what laughs he can at the antics of the male gold-digger. There is plenty of talk, both in dialogue and soliloquy, but epigrams are rare. Smartness is left to the technical presentation.

**Points of Appeal.**—Stars, scintillating stagecraft, feminine angle and good title.

## Fugitive at Large

*Columbia. American (A). Directed by Lewis D. Collins. Featuring Jack Holt, Patricia Ellis and Stanley Fields. 5,823 feet. Release not fixed.*

WIDE-SCALE melodrama of villainy and revenge, complete with gangster and chain gang trimmings, so devised as to give popular Jack Holt the chance to play two parts. He does his stuff, and so do the well-known supporting players and director. The result is capital mass entertainment. Star values are, of course, obvious. Very good two-feature programme booking.

**Story.**—George Storm, an engineer, closely resembles Tom Farrow, a gangster. Farrow and two of his men, Curtis and Manning, pull off a hold-up and leave the innocent Storm to hold the baby. Storm is arrested and convicted on the testimony of Patricia Farrow, who swears that Storm is her husband. He is sentenced to 20 years with the chain gang.

Another convict, Conway, believes that Storm is Farrow, and that he knows where a considerable amount of money is hidden. Conway helps Storm to escape, but is shot. Storm then sets to work to find Patricia, and through her the men who had framed him. Meanwhile, there is much double-crossing between Farrow and his henchmen. Finally, Storm convinces the police of his innocence and with their co-operation justice is served.

**Acting.**—Jack Holt is more of the straight-shooting type than the crook, but he nevertheless hands out a hard-hitting dual portrayal as Storm and Farrow. Patricia Ellis is well cast as Patricia, and Stanley Fields, Arthur Hohl, Big Boy Williams and Leon Ames are other experienced and versatile players brought to the aid of the highly coloured story.

**Production.**—Prison escapes, bloodhounds, shootings—in fact, nearly all the traditional paraphernalia of thick-ear melodrama, as well as strong acting—play their part in the putting over of the hectic illusion. And put over it is. The film's a gift for Jack Holt's legion of fans.

**Points of Appeal.**—Robust story, big thrills, crisp comedy relief, ambitious technical presentation, box-office star and good supporting cast.

## The Man They Could Not Hang

*Columbia. American (H). Directed by Nick Grinde. Featuring Boris Karloff, Lorna Gray and Robert Wilcox. 5,684 feet. Release not fixed.*

PSEUDO-SCIENTIFIC melodrama, of revenge, presented in spectacular grand guignol guise. The film is elaborately staged and competently acted, but neither histrionic nor technical ingenuity can cloak completely its extravagant make-up. Still, far-fetched as it is, it's very good Boris Karloff, and that's sufficient recommendation for the industrial masses. First-rate star and title thriller.

**Story.**—Dr. Henryk Savaard, a scientist, invents a mechanical heart designed to restore life to the dead. To test the experiment he puts a volunteer student to death, but before the test can be completed Betty Crawford, the student's fiancé, informs the police. Savaard is charged with murder, convicted by a majority jury, and sentenced to be hanged. Sentence is carried out, but Savaard's assistant restores him to life. The experience has an unhappy effect on Savaard's brain, and he determines to kill all who had brought about his arrest and conviction.

He very nearly succeeds, but not quite. His hand is stayed when his own daughter is electrocuted. After bringing her back to life he succumbs to a bullet received from a police lieutenant. He dies without revealing his secret.

**Acting.**—Boris Karloff looks the part as Savaard, and has good diction, and Lorna Gray, Robert Wilcox, Roger Pryor, Ann Doran and Byron Foulger represent vital supporting types.

**Production.**—The initial experiment and the trial scene are impressive, it is during the second half that the picture falls foul of conviction. Savaard's campaign of revenge is carried out in circumstances that not only defy intelligent acting and direction, but outstrip the most lurid serial. However, we repeat, Karloff is the key to the film's macabre appeal, and his presence, augmented by ambitious technical presentation, enables the thriller to be given the benefit of the doubt for industrial circles.

**Points of Appeal.**—Good title, clever and thrilling stage tricks, strong cast and box-office star.

## The Girl Who Forgot

*Butcher's. British (U). Directed by Adrian Brunel. Featuring Elizabeth Allan, Ralph Michael and Basil Radford. 7,190 feet. Release not fixed.*

ROMANTIC comedy-drama, straightforwardly adapted from the successful play "The Young Person in Pink." Amnesia is the crux of the story, and the opportunities the complaint presents for humour and sentiment are neatly converted into chatty, agreeable entertainment by the sound cast and experienced director. The show passes an hour or so quite pleasantly. Production qualities are adequate. Good average two-feature programme booking, one with cast and title values.

**Story.**—Leonora Barradine, an overworked student, loses her memory just as her parents set off on an aeroplane trip to Baghdad. She makes her way to the Ritz-Carlton hotel and receives sympathetic attention from Tony Stevenage, a young man-about-town. Tony is engaged to Mrs. Caroline Tonbridge, a designing woman, and asks her to take Leonora under her wing. Fearing opposition, Caroline pays Mrs. Badger, a bogus charity worker, to pose as Leonora's mother. Complications arise when Leonora believes Mrs. Badger's story that her late father was a clergyman and she is arrested for attempting to obtain charity money under false pretences, but her visit to the police station fortunately coincides with the return of her real parents. Caroline gets her just deserts, and Leonora and Tony get each other.

**Acting.**—Elisabeth Allan has no easy task as the amnesia-stricken Leonora, but her natural charm and experience see her through. Ralph Michael is adequate as Tony, and Jeanne de Casalis and Basil Radford get additional laughs as Leonora's air-minded parents. Best of all, however, is Muriel Aked, who as the unscrupulous, if amiable, Mrs. Badger contributes a first-rate piece of character acting.

**Production.**—The basic complications have the earmarks of stage farce and drama, but by depicting pictorially the heroine's parents' amusing flight to Baghdad the director has given the entertainment pace and scope beyond its original inheritance. Directorial resource has incidentally the co-operation of good team-work. The net result is unaffected light entertainment of comfortable appeal.

**Points of Appeal.**—Title, cast, friendly atmosphere, neat dramatic twists, bright comedy touches and feminine angle.

## Parents on Trial

*Columbia. American (A). Directed by Sam Nelson. Featuring Jean Parker, Johnny Downs and Linda Terry. 5,002 feet. Release not fixed.*

ADOLESCENT problem melodrama, at one and the same time an indictment of the selfish, intolerant parent and a defence of exuberant youth. The briefs are prepared from too slender an hypothesis for the film to claim complete conviction, but if it fails to make all its points, it does at least make some contribution to popular entertainment. Incidentally, feminine appeal is obvious. Acting and direction meet all demands. Average two-feature programme booking.

**Story.**—Susan Wesley and Linda Ames, two college girls, decide to spend much of their vacation together. During a jaunt they make friends with Don Martin and Jerry Kearns, a couple of ambitious young motor mechanics. Margaret Ames, Linda's lawyer mother, takes an understanding view of Linda's interest in Jerry, but James Wesley, Susan's wealthy, intolerant father, refuses her permission to continue her friendship with Don. Don's mother also lacks tolerance. Parental antagonism then leads to Susan and Don marrying secretly.

James Wesley retaliates by having the marriage annulled. When Don, in desperation, breaks into the Wesley home to see Susan, he is sent to a reform school. Again young love has no respect for authority and Don escapes. He is captured, but this time Linda's mother conducts his defence and the human judge, after blaming James Wesley and Mrs. Martin for all that has happened, gives the boy a second chance.

**Acting.**—Jean Parker shows spirit as the rebellious Susan, and Johnny Downs copes adequately with the by no means easy part of Don. Henry Kolker is James Wesley, and he impresses at the head of a competent supporting cast.

**Production.**—The two sides of the story fit with too mechanical a precision for the drama to achieve moral significance, but although there is no profound impact or clash of ideas, each angle supplies a little food for thought and an element of popular entertainment. The stars more than play their parts, and there is no lack of technical co-operation. Feminine interest is a foregone conclusion.

**Points of Appeal.**—Unusual story, one or two tense situations, human angle, good characterisation and provocative title.

## Behind Prison Gates

*Columbia. American (A). Directed by Charles Barton Featuring Brian Donlevy, Jacqueline Wells and Paul Fix 5,626 feet. Release not fixed.*

"BIG HOUSE" melodrama in miniature, depicting the adventures of a detective who turns convict to get "the goods" on a ruthless gang. Many of the situations are familiar, but the characterisation is both convincing and robust, and this gives a kick to the obvious.

Punch and brevity are, in fact, the essence of the lusty, if conventional, contract. Moreover, there are considerable star values in Brian Donlevy, picture stealer of "Beau Geste." In a word, the film is just the stuff to give the masses. Good two-feature programme booking.

**Story.**—Conroy, Ryan and Walsh, convicts serving a sentence for petty larceny, are suspected by the authorities of being concerned with the more serious crime of murder and bank robbery. Norman Craig and Oliver Thorsen, members of the State Attorney's office, adopt the names of Red Murray and Two-Gun Kelly, notorious crooks, and get themselves sent to the same prison.

During an attempted break Walsh is killed and Thorsen is found dead. "Murray" determines to continue with his investigation and plays Ryan and Conroy one against the other. He enlists the aid of Sheila, the real Murray's sister. He finds the deception far from easy, but, nevertheless, builds up a reputation that enables him to secure the necessary evidence. Conroy and Ryan meet their just deserts in a thrilling climax.

**Acting.**—Brian Donlevy gives a strong portrayal as Norman Craig, alias Red Murray; George Lloyd and Paul Fix are very true to type as Conroy and Ryan; and Jacqueline Wells is a courageous and attractive Sheila. No fault can be found with the supporting players.

**Production.**—There is no dallying with this picture; it opens with a spectacular prison break and ends with justice being served in no uncertain terms. Sandwiched between are graphic scenes of prison routine, of convict intrigue, and of a courageous lone fight to serve the ends of justice. Popular colouring matter in the form of sturdy romance completes the stern and thrilling illusion. We repeat, the film has got just what it takes to keep the crowd on the *qui vive*.

**Points of Appeal.**—Actionful story, big thrills, robust characterisations, authentic atmosphere, good title and star values.

## Coastguard

*Columbia. American (U). Directed by Edward L[illegible]wig. Featuring Randolph Scott, Frances Dee and Ralph B[illegible]amy, 6,405 feet. Release not fixed.*

MELODRAMA of love and loyalty, substantially reinforced with thrilling seafaring, aerial and [illegible]rctic spectacle. The picture depends more on technique than story ingenuity for its entertainment, but it is no the worse for that. In fact, its serial-like methods, coupled with first-rate performances by the principal members of its all-star cast, are its strong suit. Very good popular booking, one for the family as well as the crowd.

**Story.**—Ray Dower, a steady, conscientious lieutenant in the U.S. Coastguard, and Thomas "Speed" Bradshaw, a reckless aviator in the same service, are buddies. During a storm they save the life of Captain Tobias Bliss, skipper of a merchant ship. Ray falls for Nancy, Bliss's granddaughter, but she prefers Speed. Speed, out of loyalty to Ray, does his best to discourage Nancy, but mutual love won't be denied. Ray takes the blow in good part, and is best man at the wedding. Shortly after the honeymoon Speed returns to his wayward habits, and Nancy goes back to her grandfather.

In trying to create an impression Speed cracks up a 'plane and is court-martialled. Ray is a witness, and Speed believes that he is out to win Nancy. Following this, Ray joins a rescue party bound for the Frozen North, and is lost in a blizzard. Nancy appeals to Speed to fly to his rescue, and he agrees. He succeeds, of course, and his success is the signal for a happy ending.

**Acting.**—Randolph Scott, Frances Dee and Ralph Bellamy are very well cast as Speed, Nancy and Ray, and Walter Connolly and Warren Hymer are responsible for capital supporting cameos. The remaining members of the acting team also do their stuff.

**Production.**—Here is an instance where good acting and clever ambitious stagecraft triumph over a transparent story. The actual plot abounds with clichés, but in spite of its allegiance to the novelettish, the film itself has never a dull moment.

Its catalogue of spectacular thrills includes graphic scenes of a rescue at sea, hair-raising aerial acrobatics and tense shots of an aerial escape from the rigours and the hazards of the Frozen North. And thrills, as we have already pointed out, are not all; there is the human element and angle, so refreshingly amplified by skilful character drawing.

**Points of Appeal.**—Popular, straightforward plot, good humour, healthy sentiment, ambitious spectacle, good acting and star values.

## News is Made at Night

*20th Century-Fox. American (A). Directed by Alfred Werker. Featuring Preston Foster, Lynn Bari and Minor Watson. 6,451 feet. Release not fixed.*

NEWSPAPER-CUM-GANGSTER romantic comedy melodrama, one combining punch, pep and thrills with a lively sense of humour. Furthermore, its versatility and virility are accompanied by excellent characterisation, direction and atmosphere. An adroit example of showmanlike story telling. Capital general booking.

**Story.**—Maxine Thomas, a girl reporter, determines to get a job on a paper edited by wideawake, woman-hating Steve Drum. A chance meeting with Charles Coulton, one of Drum's wealthy, influential friends, gives her the necessary introduction, and she does the rest. Steve is certain that Randall, a convicted murderer, is innocent, but he fails to find the evidence necessary to demand a stay of execution.

During his investigations Maxine frequently proves more of a hindrance than a help, but after many melodramatic adventures and misadventures, she discovers a clue that leaves no doubt that Coulton is the real culprit. Coulton corners Maxine, but Steve arrives in the nick of time. Coulton gets his just deserts, Steve gets a scoop and Maxine, and Randall gets a spectacular last minute reprieve.

**Acting.**—Preston Foster does well as Steve. He is physically and mentally equipped for the rôle, and Lynn Bari makes an attractive and provocative Maxine. Minor Watson is disarming as killer Coulton, and Russell Gleason and Eddie Collins contribute good comedy support. The rest of the types, too, are good.

**Production.**—The romantic and comedy elements are played within the shadow of the condemned cell, and each gives effective contrast to the other. There is also keen suspense and excellent atmosphere. The film, in fact, is many entertainments in one—newspaper, gangster, romantic and humorous, to name a few—and each not only is represented by the best, but merges into a high pressure, box-office whole. It's a certainty for a thrill and a laugh in any company.

**Points of Appeal.**—Lively plot, hectic alternation of comedy and thrills, excellent team work, snappy dialogue and direction, flawless atmosphere, and star and title values.

## Quick Millions

*20th Century-Fox. American (U). Directed by Malcolm St. Clair. Featuring Jed Prouty, Spring Byington and Ken Howell. 5,523 feet. Release not fixed.*

DOMESTIC comedy-drama, the latest and one of the best of the popular Jones Family series, illustrating the hazards and humour of gold prospecting in Arizona. Although there are a number of good thrills as well as laughs, the ingratiating, homely touch is retained. Continuity of character is also preserved. The entertainment is made-to-measure for the masses and family. Needless to say, the label is box-office. Very good general booking.

**Story.**—John Jones receives a wire telling him that he and his family have inherited a gold mine in Arizona. All set out for the property and are conducted to the spot by Beaver Howard, the eccentric local lawyer. Unknown to the family, "Bat" Douglas, a notorious bank robber and killer, and his gang are using the cabin attached to the mine as a hideout. "Bat" decides to use the Joneses to dispose of "hot money," and before long John Jones is placed under arrest. Meanwhile, the family's hopes are frequently buoyed up by shaky evidence of a strike. Soon the tangle is considerable, but, although the Joneses fail to find gold, John Jones's lucky apprehension of "Bat" and his gang leads to a comfortable reward.

**Acting.**—Jed Prouty, Spring Byington, Ken [illegible]vell, George Ernest, June Carlson and Florence Rober[illegible]e in their very best form as the principal members of t[illegible]nes family, Horace MacMahon looks the part as "Ba[illegible] and Eddie Collins scores additional laughs as lawyer H[illegible]d.

**Production.**—The principal gags are not new, [illegible] they are evergreen, and, what's more, they fit securely the basic story scheme. From start to finish there is a [illegible]resh-ing alternation of laughs and thrills. Picturesque [illegible]ings and a cast that *is* the Jones Family seal the succe[illegible] the happy and exciting adventure.

**Points of Appeal.**—Popularity of the series, p[illegible]sque backgrounds, clean humour, homely sentiment[illegible]ular team and good title.

REVIEWS continued on page [illegible]

# "OLD MOTHER RILEY JOINS UP"

*Scenes from the latest Lucan and McShane farce, OLD MOTHER RILEY JOINS UP, which Anglo-American will Trade show this (Thursday) afternoon at 3 p.m., at the Phoenix Theatre. The supporting cast in this British National production includes Martita Hunt, H. F. Maltby and Garry Marsh. John Corfield is the producer and Maclean Rogers directed*

# "POINT OF VIEW" WAR EDITION

## DENNING FILMS TRADE SHOWS

NEWS of increased activity in British production was always a welcome matter of comment, but under present war time conditions it is yet more significant, particularly when it emanates from the heart of London. This, however, is the view of Spectator Short Films, the company responsible for the successful new series of screen debates called "Point of View."

"Point of View" was the first British film-producing unit, it is claimed, to declare its decision to go ahead despite the war, and it immediately set about adapting its organisation to meet the new war conditions. It succeeded without ever moving one pad or typewriter from its big new building in Old Burlington Street, W.1, where its modern equipment, which is the last word in film efficiency, is housed.

Already the first three editions have been completely revised and re-edited to meet the new situation, and are to be shown publicly at once.

No. 1 has been made into a completely new film, called "Guns *and* Butter," with only a very little of the original material used in it. It was Trade shown by Denning Films on Tuesday and is reviewed elsewhere with three other interesting short subjects.

"Point of View," described as something new in screen journalism, was launched by Ivan Scott, the vigorous young newsreel commentator before the war, in an effort to put democracy on the screen.

The importance of such a movement in a self-conscious democracy became still more evident as soon as war broke out and Mr. Scott and his associates had no intention of letting down at the moment when their efforts were becoming most valuable.

So "Point of View" is going ahead turning out their vigorous debates on our vital problems with perfect regularity. Every month a new edition will appear and all contracts are being and will be serviced without a hitch.

Release dates for "Point of View" No. 2 ("State-run Hospitals?" and "Why Make-up—Why Not?") are North London, October 30, South London, November 6.

## DITCHAM TAKES OVER FROM KESSEX CINEMAS

### Essex Licence Transfers

Essex County Council, approved the transfer of kinematograph licences of five halls held by Arnold Kay to S. Frank Ditcham, of Kessex Cinemas, Ltd. These are for the Rio, Barking; Grange, Dagenham; Heathway, Dagenham; Regent, Chadwell Heath, and Savoy, Ilford.

Other licences transferred at the same meeting are for the Broadway, Barking, E., from Leibu Katz to Abraham Goldstone; Select Cinema, Chelmsford, from Herbert G. Longthorn to Sidney Harris; Regal, Walton-on-the-Naze, from Victor E. Harrison to Albert D. Ager; Regal, Rayleigh, from Douglas F. Bostock to Frederick W. Allwood.

## LIVERPOOL CHANGES

Changes of nominees of theatres in the north-western branch, C.E.A. Rivoli, Liverpool, from R. H. Downes to N. W. Stancliffe; Super, Birkenhead, from S. K. Saul to T. B. Wilkins; Bedford, Walton, from H. Finnis to R. H. Downes; Plaza, Liverpool, from L. G. Gardiner to H. Finnis; Odeon, Chester, from G. K. Allerton to R. J. Brunt; Burlington, Liverpool, from C. H. Williams to J. Murcer; King's, Heswall, from F. A. V. Stoltz to F. J. West; Gaiety, Liverpool, from C. P. Hardy to Wm. Lavery; New Adelphi, Liverpool, from F. J. West to J. W. Williams.

"Spy In Black" Becomes "U 29"

*A scene from Columbia's SPY IN BLACK, which under its new title "U 29" is creating records in America. The stars in this production, which was made at Denham, are Conrad Veidt and Valerie Hobson*

# THESE ARE THE FILMS TO GIVE THE TROOPS!

## And the Prices to Charge and the Hours to Show Them

*By F. G. KAY, formerly publicity chief of British Lion and now in the R.A.F. "Somewhere in England"*

FOR many months to come, and to a large extent for the duration, there will be an enormous number of soldiers, sailors and airmen stationed in Britain, and it is obviously the authorities' policy to allow these men reasonable time out of their camps for entertainment. The kinema is undoubtedly the greatest attraction there is for them, but there is plenty of competition from cafés—which are supplying games and club facilities in innumerable cases—and the free shows provided by the theatrical profession. If theatre owners are losing any of this business it is their own fault and in many instances I have seen in the past few weeks the mistakes border on stupidity.

Few soldiers, for instance, want to see a child star, no matter how great at the box-office she may be elsewhere; nor will a French film, presumably offered to strengthen the Entente Cordiale, make any appeal. Reissues of the sophisticated comedy pictures of a year or so ago will also flop. Yet these films have been shown in big military towns.

The man in the Service has very little money to spend on picture-going. Ninepence is just about his top price; and exhibitors who want the Service man's custom might do well to consider whether S.R.O. in the sixpennies and plenty of room in the one-and-fours is clever business to-day.

Another important point is that word-of-mouth publicity is the be-all and end-all of this clientele. Six soldiers disliking a film on a Monday will effectively keep six hundred away during the remainder of the week. A theatre that goes out to welcome the man in uniform will find it pays handsomely; too many frown on them because they may be a little rowdy and only buy the cheaper seats.

As to films: Adventure pictures are pre-eminent in popularity. Hard-hitting, meaty gangster films could certainly be reissued successfully; romances, sea-dramas, comedies, and musicals find little favour. The soldier hates anything that savours of triteness or of marked pro- or anti-war sentiment. "Idiot's Delight," for instance, made one soldier, as he expressed it to me, "uncomfortable." Pro-war films are dangerous in that they are so often outmoded or incorrect on some technical point—which arouses voluble criticism.

The kinema can play an important part in the war on the home front during the training of Service men. I know from experience that it is the one great event of the week that takes one right "out of oneself." But this huge market will be jeopardised if exhibitors fail to make the entertainment cheap, adventurous. And many exhibitors would do well to find out the "lights out" times at their nearby camps, adjusting their screenings to meet these times.

## "AN ENGLISHMAN'S HOME"

### Excellent Business

S. Still, general manager of the London Pavilion, states that the Aldwych Film, "An Englishman's Home," has done remarkable business despite the 6 p.m. curfew. The climax of the film which passes in review Britain's mighty forces, has frequently evoked, he declares, bursts of applause.

The film is now showing in pre-release engagements at the Odeon, Bristol, and the Odeon, Reading.

*The Week in Scotland*

# Saturday Programmes Cut to 2½ Hours

## GLASGOW POLICE DECISION

### To Solve Queue Problem

**THE queue problem continues to worry Glasgow exhibitors, and their latest move to minimise this is to limit programmes on Saturday to two and a half hours' duration.**

When kinemas reopened in the city the Chief Constable's instruction that there were to be no queues had a detrimental effect on business. On recommendation, it was later agreed, in an effort to solve the problem, that not more than 100 people would be allowed to stand in queues. This caused a difficulty in the centre of the city, and at a meeting last week, in order to minimise this as much as possible, it was agreed that on Saturdays the performances would be curtailed, no programme to exceed more than 2½ hours.

This may entail an alteration in the programme for Saturdays, but the main feature, as advertised, will, of course, always be shown.

### Anti-Nazi Week

This week is anti-Nazi week in Glasgow, and at Cranston's, with "Professor Mamlock," and the Regal and Coliseum with "Confessions of a Nazi Spy," the crowds have been so great that all houses are running the pictures from ten in the morning.

### Film Societies' War Plans

Film societies throughout Scotland announced their plans for the winter at a meeting of the Federation of Scottish Film Societies in Glasgow last week.

Of the ten societies, four—Glasgow, Hamilton, Oban and Dunfermline—have decided to suspend operations during the war. Edinburgh and Ayr will carry out a modified season lasting till Christmas.

Dundee will carry on as usual, and Aberdeen, Stirling and Fort William are at present circularising their members.

### Alex. Stewart's Great Loss

General regret was expressed in Glasgow when the death of Leila Stewart was reported. Her husband, Alex, of course, is now better known in London than Glasgow, where he belongs, but the older members of the business extend their condolences to Alex. and Mrs. Jean Robertson, who is still in the city.

It is generally known that Alex and Jean were amongst the earliest in the film business in Glasgow.

### The Soldiers' Friend

Archie Fleming, at Paisley, did his good deed last week when, seeing a company of soldiers on the march, he invited them into the Kelburne, Paisley, to see his show.

### Scottish Branch C.E.A.

The monthly meeting of the Scottish C.E.A. Branch was held yesterday (Wednesday), in Green's Playhouse Café. A report will appear in next week's KINE.

### Oatlands Presentation

On leaving her position as cashier at the Ritz, Oatlands, Miss Paton was presented by Manager Healy with a handsome dressing-case on behalf of the staff.

## REGAL, SOUTHEND, TO REOPEN

### A. Nyman Takes Over

The Regal, Southend, owned by Mistlin Bros., which was recently leased to Dorothy Holbrook, Ltd., for variety, has been closed down since the outbreak of war, but is shortly to be reopened under the direction of Adolf Nyman, who intends also to stage variety.

Mistlin Bros. at present are only running the Strand, Southend, themselves having disposed of the Empire and Corona at Leigh-on-Sea to the Layton and Levy circuit.

# "French Without Tears" for Screening

## DAVID ROSE'S BIG BRITISH FILM

THE biggest theatrical success of recent years which played for three years in the West End to enormous business now comes to the screen as a Paramount superfilm.

David Rose's first big British production, "French Without Tears," based on Terence Rattigan's celebrated comedy, will be given a special Trade presentation at the Plaza Theatre this (Thursday) afternoon.

"French Without Tears" has enjoyed unrivalled popularity as a stage play. Not only has it played in London and on Broadway, New York, but it has been shown in practically all parts of the English-speaking countries. It was even shown in Paris with all the French and English characters transposed, Professor Maingot becoming an English school master and his English pupils being transformed into Frenchmen studying the English language.

Toxring companies are still playing "French Without Tears" to enormous business.

Mario Zampi produced the film and Anthony Asquith was chosen to direct. Asquith has shown his unerring touch with the brilliant "Pygmalion," also a stage play which added tremendously to its popularity in screen form.

The screen play of "French Without Tears" was written by Anatol de Grunwald and Ian Dalrymple.

The cast of "French Without Tears" is one of the best which has appeared in a British film for a long time.

David Rose brought Ray Milland, young English-born star, from Hollywood to play the leading man with Ellen Drew, another rising player on the Paramount roster, for Diana. From Paris came Janine Darcey, the attractive young actress who made such a hit in "Entree des Artistes," and the inimitable Jim Gerald to play Professor Maingot and his charming daughter.

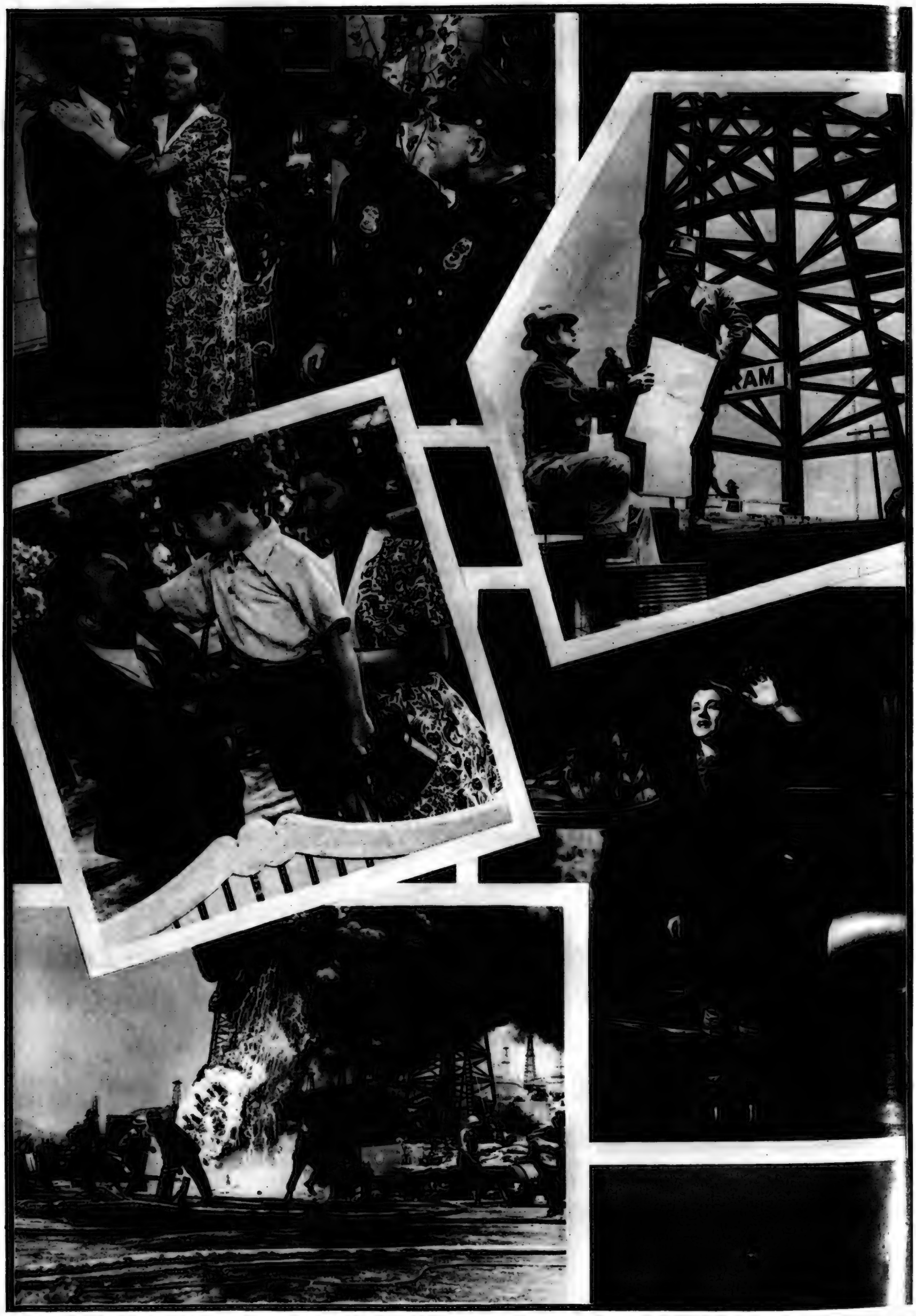
Roland Culver, who played the Commander throughout the entire Criterion run and set a new high level of dignity and bearing for Commanders R.N. to aspire to, and Guy Middleton, who created the rôle of the happy-go-lucky Brian, were secured to play their original parts in the film.

Another gifted player, David Tree, plays Chris. Margaret Yarde is Marianne; Kenneth is played by Kenneth Morgan and Toni Cable is a fetching Chi-Chi.

The film is embroidered with fascinating music provided by Nicholas Brodszky, the famous Hungarian composer, who won such high tributes for his work on Charles B. Cochran's Coronation revue. "Home and Beauty," including a specially-written theme song, and Mantovani and his orchestra, with Stella Roberts, and the Peters Sisters render the catchy numbers.

*Ray Milland, Roland Culver and Ellen Drew in FRENCH WITHOUT TEARS, which Paramount is Trade showing this (Thursday) afternoon at the Plaza*

# "BLACKMAIL"



*Scenes from BLACKMAIL, which Metro-Goldwyn-Mayer Trade showed this week. Edward G. Robinson is starred with Ruth Hussey, Bobs Watson, Guinn Williams and Gene Lockhart in prominent supporting roles. The story is an exciting one dealing with the oil industry, prison camps and a thrilling escape through a jungle*

# G.F.D.'s WAR TIME LEAD FOR BRITISH FILM INDUSTRY

## *Great Line-up of Product Ready and in Production*

## BOX-OFFICE SUPERS FROM U.S. AND OUR OWN STUDIOS

### C. M. Woolf's Courageous Example

**THE magnificent line-up of pictures figuring in General Film Distributors' new season's programme forms the greatest and most impressive offering to be made to exhibitors by any one company in any one year. Coming, as it does, at such a critical time, this programme of first-class pictures, most of which are ready for Trade show, nearing completion, or about to take the floor, augurs well for the future of the whole industry.**

Commencing next Monday General Film Distributors are presenting to the Trade on successive days thirteen of their big new season's pictures.

**"When To-morrow Comes,"** co-starring Irene Dunne and Charles Boyer, the Universal picture which is now enjoying a run at the Leicester Square Theatre, will be showing at 2.30 p.m.

The next day, Tuesday, October 24, at the same time, the Universal picture **"The Under-pup,"** which introduces to the screen the amazing new 11-year-old film personality, Gloria Jean, is to have its premiere presentation in this country.

**"Mutiny on the Blackhawk,"** the first of a series of brilliant new adventure films, introducing Richard Arlen and Andy Devine—a new screen partnership—will be Trade shown on Tuesday morning at 11 a.m.

**"Frozen Limits,"** the new Crazy Gang picture directed by Marcel Varnel for Gainsborough, will be presented to the Trade on Wednesday, October 25, at 2.30 p.m., and introduces Nervo and Knox, Flanagan and Allen, Naughton and Gold, as gold prospectors in coldest Alaska—arriving forty years too late.

**"Forgotten Woman,"** the first Universal picture to co-star the glamorous personality, Sigrid Gurie, is to be Trade shown on Wednesday morning at 11 a.m.

Wednesday, October 25, at 2.30 p.m., will see the screening of the first G. and S. film, **"On the Night of the Fire,"** which presents together Ralph Richardson and Diana Wynyard—a dramatic film version of F. L. Green's famous novel.

The same morning at 11 a.m. **"Hawaiian Nights,"** featuring Johnny Downs, Constance Moore and Eddie Quillan, is due for screening.

The second G. and S. film, **"The Arsenal Stadium Mystery,"** starring Leslie Banks, is to be shown on Friday, October 27, at 2.30. The film, adapted from Leonard Gribble's famous story which ran as a serial in the "Daily Express," was made with the co-operation of George Allison, who himself appears in the film together with the Arsenal First League team.

**"Tropic Fury,"** second adventure film, starring the Richard Arlen-Andy Devine partnership, will be Trade shown on Friday morning at 11 a.m. The following week commences on Monday, October 30, with the presentation of the G. and S. film **"A Window in London,"** in which Michael Redgrave, Sally Gray, Paul Lukas and Hartley Power play the leading roles.

**"They Asked for It,"** the excitement-packed story featuring Joy Hodges, Michael Whalen and Lyle Talbot, is a Universal picture which will be presented on Monday morning at 11 a.m.

On Tuesday, October 31, at 11 a.m., **"Hero for a Day,"** an engaging romantic comedy starring Anita Louise and Dick Foran, is due for screening. This imposing line-up of pictures concludes with **"I Stole a Million,"** the Universal picture co-starring George Raft and Claire Trevor, on Tuesday, October 31, at 2.30 p.m.

Among other important subjects included in the current schedule and presented by General Film Distributors are the following.

### *More Big Pictures*

**"King's Messenger,"** shortly to go into production, will be made by the newly-ed Legeran Films with Ralph Richard-son again as Major Hammond, the Secret Service agent who first appeared in "Q Planes." The swiftly-moving story will be of supreme topical interest.

**"Band Waggon,"** adapted from the riginal broadcast production, has been mpleted by Gainsborough Pictures, whose ort will undoubtedly loom high on the t of the firm's big comedy offerings.

Arthur (Big-Hearted) Askey, Richard Stinker) Murdoch and Jack Hylton and his and are joined by Moore Marriott, Peter awthorne, Wally Patch, Charles Oliver, lainhardt Maur and Michael Standing and . H. Middleton, of radio fame, in an up-ariously comic story, which has its full uota of thrills and suspense.

The theme allows for the legitimate intro-uction to filmgoers of Lewis, the goat: Henrietta, the hen; Gerald, the cock, and the famous pigeons, Basil and Lucy.

The boys' flat on the roof of Broadcasting House plays an important part in the story, and, in addition, "Big" and "Stinker" will also be seen inhabiting a haunted castle in which Jack Hylton and his gang aid them to lay Jasper, the ghost, portrayed by Moore Marriott, while ignorant that the castle is actually the headquarters of a gang of spies who are making television relays to a foreign country of priceless aircraft photographs and plans.

Marcel Varnel, who has had to his credit the amazingly successful cycle of Will Hay comedies and the "Crazy Gang" pictures, directed these brilliantly comic newcomers.

### *Askey as Charley's Aunt*

**"Charley's Aunt"** is Arthur Askey's second subject, in which he will again be partnered by Richard Murdoch.

This hilarious story, which has enjoyed one of the longest runs in the entertainment world, will also be directed by Marcel Varnel.

An ingenious and baffling tale is unfolded in the Admiral Film Production **"The Spider,"** directed by Maurice Elvey, which General Films, Ltd., will shortly present.

The all-star cast which includes Diana Churchill, Derrick de Marney, Jean Gillie, Cecil Parker, Frank Cellier, Edward Lexy, Allan Jeayes, Jack Lambert and Anthony Holles does full justice to the unique story, which has been adapted from Henry Holt's novel by producer Victor M. Greene.

Derrick de Marney a detective-inspector, who is after a notorious jewel thief known as "The Spider," masquerades as an inebriated young man-about-town, while his pretty young wife—Diana Churchill—instals herself as secretary in a theatrical agency, the managers of which her husband suspects. The dramatic action is set in motion when one of the suspects is murdered on the midnight mail and suspicion is thrown on the young detective, who is powerless to divert it for fear of disclosing his connection with the law.

### *Deanna Durbin Again*

A new Deanna Durbin picture is always an eagerly anticipated event—for, to the film-going public, the growing-up process of this unique and fascinating young star has become a matter of personal interest.

Now nearing her 17th birthday, Deanna Durbin is beginning to turn her back on adolescence, as her next starring vehicle for Universal will demonstrate. **"First Love"** is the title of this picture, in which the lovely young star will be seen in the throes of her first serious romantic affair.

Henry Koster, who has so skilfully guided Deanna Durbin through the whole of her rapid ascension to stardom, will direct. Two promising young actors from the American stage, Lewis Howard and Robert Stack, have been selected to play the romantic leads opposite Deanna Durbin, while the supporting cast includes Helen Parrish, Eugene Pallette, Leatrice Joy and Charles Coleman.

Deanna Durbin's miraculous soprano voice will be heard soaring to song in four numbers, a judicious selection of classical and popular favourites.

"First Love" will be one of G.F.D.'s major releases in the coming production season.

### *W. C. Fields and Mae West*

Unlimited are the laughter and box-office potentialities of the co-starring in a new comedy team of W. C. Fields and Mae West in a lavish production shortly scheduled to go before the cameras.

These inimitable troupers, whose unique and individual talents and robust laughter-making screen triumphs have won for them world fame and popularity, will be seen in a story worthy of their great names.

### *Dietrich and James Stewart*

Marlene Dietrich, the screen's most glamorous beauty, and James Stewart, who has achieved the top line of male stardom, comprise the sensational new romantic team in Universal's **"Destry Rides Again,"** which George Marshall will direct with Joe Pasternack, who sponsored the Deanna Durbin successes, in charge of production.

"Destry Rides Again," an outdoor action story which combines all the thrills of Western action and spectacle with a poignant romance, tells the story of a boy who is unjustly convicted and, after serving his sentence, comes back to take his revenge on each individual juror responsible for sending him to prison.

### *"Tower of London"*

Rowland V. Lee will produce for Universal **"Tower of London,"** an elaborate dramatisation of that turbulent ten-year period in English history from 1475 to 1485.

Basil Rathbone portrays Richard the Third; Boris Karloff is "Mord," the executioner and torturer of the Tower; Ian Hunter will be seen as Edward IV; the role of Queen Elizabeth will be taken by Barbara O'Neil; Vincent Price plays George, Duke of Clarence, while the leading romantic roles will be taken by Nan Grey as Lady Alice Barton and John Howard as John Wyatt.

### *Fairbanks, Jun., and Joan Bennett*

Harry Edington Famous Productions, the newly organised film-making company, which is to produce three pictures for Universal's new programme, will shortly launch its first production **"Green Hell,"** in which Douglas Fairbanks, Jun., and Joan Bennett will star.

This tropical drama concerns the adventures of a party of explorers lost in the wilds of the Amazon with a single woman companion, and should prove one of the most spectacular of the new-season programme. James Whale will direct.

The title of the second Famous Productions, in which Cary Grant will play a starring role, is **"Streets of Paris,"** which tells an intimate tale of the cafés abounding in the French capital, and the intriguing and unusual characters who inhabit them. It is regarded as one of the most sensational portrayals with which Cary Grant has been identified.

### *"Atlantic Cable"*

**"Atlantic Cable,"** the third Harry Edington subject, is based on a story by Denison Clift.

Unfolded against a historical and factual background, it presents the romantic and dramatic aspects of the laying of the first Atlantic cable between America and England.

Co-starring Basil Rathbone and Victor Maclaglen, **"Rio"** film presents in the feminine lead, Sigrid Gurie, one-time leading lady to Gary Cooper. Robert Cummings and Leo Carrillo are two other popular artistes signed to important roles John Brahm will direct.

The film is set against a colourful background ranging from Rio de Janeiro to France's gay capital and it is anticipated will establish Sigrid Gurie as one of the foremost feminine attractions on the screen.

### *"Invisible Man Returns"*

Thriller number one in Universal's new season list will be **"The Invisible Man Returns,"** the cast of which will be headed by Cedric Hardwicke.

Joe May, distinguished Continental director, has been placed in charge of **"The Invisible Man Returns."** Further details of the cast and theme of this film which, it is said, will then excel in thrilling propersities its spine-chilling successor, will shortly be announced.

Another thrilling subject from Universal is **"Victoria Docks at Night,"** a modern drama in a Manhattan setting.

The cast of all-star proportions is being assembled for **"Victoria Docks at Night,"** which will be directed by Richard Wallace.

The latest addition to Universal's all-popular "Crime Club" attraction is **"The Witness Vanishes,"** co-starring Edmund Lowe and Wendy Barrie.

This story has a London setting and is enacted for most part in a newspaper office where death and terror stalk, when the former editor escapes from a lunatic asylum bent on murdering four former colleagues. Otis Garrett directed.

The teaming of Jackie Cooper and Freddie Bartholomew which proved so successful in "Man's Heritage" is repeated by Universal in **"Two Bright Boys."** A human drama dealing with "wild cat" company promotion and set in the colourful atmosphere of Texas oilfields, shows Jackie Cooper as a fiery-tempered Irish boy who stakes his courage and wits against the evil schemes of a ruthless confidence trickster. Freddie Bartholomew is a young English stranger who is forced by circumstances to become a menace to the other youth's plans, but finally displays great bravery by averting disaster.

On the completion of **"Two Bright Boys"** Jackie Cooper and Freddie Bartholomew will co-star in **"Flying Cadets,"** a timely picturisation of youth in the air.

A popular romantic team—Preston Foster and Irene Hervey—will be reunited in **"Missing Evidence,"** a Universal picture dramatising the sweepstake lottery racket.

With Preston Foster as the investigator and Irene Hervey as his charming confederate, the film shows how unscrupulous ticket counterfeiters are rounded up and put out of business.

### *"Charlie McCarthy, Detective"*

Edgar Bergen, the peerless ventriloquist, and his famous dummy, Charlie McCarthy, follow up their irresistible performances in **"Letter of Introduction"** and **"You Can't Cheat An Honest Man"** in a subject of striking comedy potentialities entitled **"Charlie McCarthy—Detective."**

Bergen's other popular dummy, the bucolic, buck-toothed Mortimer Snerd, will again be to the fore.

Joy Hodges and Pinky Tomlin head the cast in **"Boy Meets Joy,"** first of Universal's series of condensed screen musicals. Among the novelty specialities presented in this picture are Lucille Page, eccentric acrobatic dancer, and Mary Ruth, phenomenal six-year-old pianist. Joy Hodges will sing two new rhythm numbers, one of which, **"Let's Do Something About It,"** is Pinky Tomlin's latest composition. The latter's orchestra furnishes the musical background.

When the **"Family Next Door"** returns to the screen in response to the enormous success which greeted the first feature depicting this family, it will be joined by Baby Sandy, now a star in her own right. She will share the top of the bill with Hugh Herbert, while the rest of the family will again be portrayed by Joy Hodges, Eddie Quillan, Ruth Donnelly, Juanita Quigley, and Benny Bartlett.

### *Little Tough Guys Reform*

Another popular team—"The Little Tough Guys"—will occupy a prominent place in the Universal product.

**"Call a Messenger"** promises to be distinctly different from all their previous pictures, both in plot and background, as it

*Continued on page 22*

*Claire Trevor and George Raft in the Universal picture I STOLE A MILLION, which General Film Distributors will Trade show at the New Gallery on October 31, at 8.30 p.m.*

# NAMES *in the* NEWS

### *MORE JOIN THE COLOURS; A.B.C. NEWS*

The call to arms has resulted in a number of temporary changes in management in the Birmingham area. **P. J. Thornton**, manager of the Gaumont Palace, Birmingham, has joined the Balloon Barrage Section, and is succeeded for the duration of the war by **A. E. Crabb**, Midland publicity manager for the G.B. circuit. Mr. Crabb is at home at the Palace, for he had charge of that city house during 1931 and 1932.

Another former manager of that house, **D. Haings**, who has recently been in charge of the Gaumont Palace, Wolverhampton, is also serving with the Balloon Barrage. That kinema is now in charge of **A. Jones**, who was formerly assistant to F. Hardy, manager of the West End Cinema, Birmingham. **H. E. G. Harvey**, who has just taken over the management of the West End Dance Hall, Birmingham, has been fulfilling the duties of relief kinema manager on the G.B. circuit in the Midlands. Then **F. J. Studd**, manager of the Grove Cinema, Dudley-road, Birmingham, is serving with the R.A.F. Volunteer Reserve, and A. N. Tuck, supervisor of the Clifton circuit, has temporarily succeeded him.

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R. Sutton Dawes, Director of Sales for Twentieth Century-Fox, announces that **B. T. Britten** has been appointed circuit manager.

Mr. Britten assumed control of the Circuit Department as and from Monday, October 16, on which date the appointment became effective.

In consequence **R. J. V. Parsons** resumed his duties as branch supervisor as from the same date.

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**L. Heddon**, who has been appointed manager of the Regal, Mare Street, Hackney, comes from the Savoy, Teddington, also controlled by A.B.C., where he has been in charge since it opened a couple of years ago.

Among other changes of A.B.C. personnel are the following:—

**Stanley Mills**, the present manager of the Regal, Hackney, goes to the Regal, Kingston, and **Robert Burns** is being transferred from the Ritz, Richmond, to the Savoy. **Stanley Marshall**, of the Rex Publicity Service, is to be manager of the Ritz.

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**E. P. B. Cloney**, who succeeds C. W. Furze as manager of the Palladium, Plymouth, is an Irishman who was formerly in charge of publicity for the South Coast circuit of Gaumont-British. He is well versed in languages and is one of the few persons in Plymouth who can speak the Polish language fluently. In the last war Mr. Cloney held a commission in the Dublin Fusiliers. He spent two years in Cracow teaching the English language to a mixed class of Austrians and Poles.

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From kinema manager to chief officer of a Government Patrol vessel engaged in hunting and searching vessels for contraband is the experience of **C. W. Furze**, who up to the commencement of the war was the manager of the Palladium, Plymouth.

Previous to entering the kinema business Mr. Furze was a navigating officer in the P. and O. Company's service, where he was engaged continuously for about 12 years on the Eastern route.

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**W. E. Tucker**, manager of the Burlington Cinema, Torquay, has been revealed as actively participating in the compilation of a book "The Yoga System of Health," by Yogi Vithaldas, just published. The book gives an interesting Western bias in expounding this ancient cultural and philosophical system.

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E. L. Manches, managing director of Medway Cinemas, Ltd., has promoted **Ewan S. Shaw** from the Scala, Dartford, to take control of two of his London theatres.

On leaving the Scala, he was the recipient of an oxidised silver desk lighter from the staff and tenants of the house next to the theatre, which belongs to the company. The presentation was made by the supervisor when Mr. Shaw took the staff parade for the last time.

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**A. Allen Toy**, who is now manager of the St. John's Cinema, Worcester, has had 15 years' experience in all branches of the kinema and theatre business. He is a keen publicist.

## SAVOY FILMS' NEXT

Savoy Films, whose picture, "Shadowed Eyes," had an excellent reception at last week's Trade show, is quickly busy again. The next production is to be called "This Land of Ours" and will deal with farming and food production in war time. Herbert Hill is now working on the script. The studio to be used is not yet agreed upon, but much of the film will naturally be exteriors.

## "COME ON, GEORGE"

*George Formby in a scene from COME ON, GEORGE, which A.B.F.D. is Trade showing at the New Gallery on Friday, at 3 p.m.*

# BRITISH STUDIO NEWS

## "Jail Birds" Starts at Nettlefolds

"JAIL BIRDS," which took the floor at Nettlefolds a few days ago, earns the distinction for Butcher's Film Service, Ltd., of being the first full length British film to go into production since war started.

Director Oswald Mitchell and his merry gang of convicts took the floor complete with gas-masks, and have already shot many different aspects of the "old lag's" lot in His Majesty's prisons. The star of this uproarious comedy is Albert Burdon, the well-known comedian, famous amongst other triumphs, for his two year's tour of success in "On the Dole." Beautiful blonde Lorraine Clewes, the "Prison Without Bars" discovery, is his leading lady.

The film, suggested by Fred Karno's famous "Jail Bird's," includes an impressive cast with Shaun Glenville, Charles Hawtrey, Charles Farrell, Cyril Chamberlain, Nat Mills and Bobbie. Mitchell's assistant director is George Shurley; camera, Geoffrey Faithful; art director, Holmes Paul; sound, Hal Fuller.

Much local interest was aroused when on the first day A.R.P. practice took place and a gang of convicts was seen running into the Studio Dugout, with little Albert Burdon pantingly fetching up the rear.

## John Hamilton Takes to Kilts!

No sooner had production started at Nettlefold of the Butcher comedy "Jail Birds," than one of F. W. Baker's key men, assistant director John Hamilton, who has been on the reserve of officers since 1918, was recalled to join the Argyll and Sutherland Highlanders.

*JOHN HAMILTON*

Man who is going to miss him most is director Oswald Mitchell. Hamilton and Mitchell were buddies together in the last "scrap" and have made screen comedies together ever since.

Incidentally, Oswald Mitchell is wondering whether his luck will hold—should he also get back into khaki—as it did in 1914-1918, when, as a machine-gunner throughout the whole of that time, he came through without a scratch!

By the way, they tell me that they were only able to take a head and shoulders photo of John as he hasn't got his kilts yet!

Anyway, here's wishing you the best of luck, John, and a safe return, kilts or no kilts!

## *Share Prices Show Slight Rise*

### *CIRCUITS THE BEST OF THE BUNCH*

In common with the rest of markets there was a slightly better tendency among kinema shares during the past week, although this was not at all general. Madame Tussauds £1 preferred ordinary, for instance, dropped from 14s. to 9s. on dividend fears. The half-yearly dividend is due for payment on October 31st. British Lion 10s. preferred were also weak with a fall of 6d. to 1s. Odeon ordinary lost 9d. at 3s. 9d. and Baird Television 20 per cent. preferred ordinary 3d. at 9d.

On the other hand, A.B.P.C 5s. ordinary recovered from 7s. 3d to 8s. and the 5 per cent. debentures of the same company from £79 10s. to £81.

Gaumont British 10s. ordinary gained 3¼d. at 2s. 8¼d., while the 4½ per cent. debentures jumped £3 to £59. Moss' Empires were 1s. 10½d. better at 17s. 6d., and P.C.T. "B" preference were 9d. up at 16s.

## MARGATE ESTATES RECEIVER

N. W. Wild, of Messrs. Franklin, Wild and Co., announces that he has been appointed Receiver of Margate Estates Co., Ltd., by the trustees for the debenture holders of the company.

"As from October 6," says Mr. Wild, "I shall continue to carry on the business, but I shall not be responsible for any orders placed unless such orders are signed by me or by my authorised agent." Margate Estates, which owns an amusement concern, including the Dreamland Super Cinema, has an issued share capital of £333,295. A resolution to pay interest on October 2 on £239,361 of 5½ per cent. first mortgage debenture stock was rescinded.

Margate Estates was previously managed by H. F. B. Iles, M.A., J.P.

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Douglas (I.O.M.) Corporation has agreed to pay £350 to the Strand Cinema Theatre Co. for setting back premises in Strand Street in line with the buildings on either side.

## ACTOR-PRODUCER DEAD

### Tribute to Work of Edwin Greenwood

With regret the KINE. has to record the death of Edwin Greenwood last week after a long illness, aged 44.

Stage director for many years, Greenwood first came into film prominence with the very fine series of silent two-reelers, "The Romance of History," which, with its subsequent "Gems of Literature" and "Wonder Women of History," introduced several notable players to the screen. Later he directed feature subjects at Cricklewood for the Stoll company, including "What Money Can Buy" and "Chappie, That's All." Other features were "A Woman in Pawn," "The Fair Maid of Perth" and "To What Red Hell." In 1924 he joined Gaumont at Shepherd's Bush. From 1931 to 1937 he was attached to B.I.P. at Elstree as scenarist on numerous successful scripts, and was author of three novels.

A cultivated scholar and extremely likeable personality, Edwin Greenwood will be mourned by countless friends of the British studio world.

P. L. M.

## Sudden Passing of Frank Appleby

Exhibitors generally, and London showmen in particular, will learn with the deepest regret of the sudden passing, at the age of 52, of Frank Appleby, M-G-M's popular London salesman. He was in normal health and spirits during the week-end, but collapsed suddenly while working on his car and died immediately.

Frank, as he was affectionately known, had been with M-G-M for nearly 20 years and was one of the most popular men who ever entered the Trade. His unfailing cheerfulness and bubbling good humour made him welcome in any company and he will be missed acutely by innumerable showmen and by his colleagues in the Industry.

Before taking over the London territory, he was, for many years, on the South Coast and in the West of England counties, where his personal charm quickly endeared him to everyone with whom he came in contact.

The funeral takes place this (Thursday) afternoon at 2.30 p.m. at the West Norwood Cemetery.

## "TRAITOR SPY" ENDS

### John Argyle's Topical Subject

John Argyle has completed production at Welwyn on the German spy story in which Bruce Cabot is starred. Apart from its timeliness the picture, it is claimed, abounds in thrills and action and shows in a highly suspenseful climax the rounding up of a gang of Nazi agents who have sought to wrest from us plans of a new type speed-craft for coastal defence.

W. J. Gell, managing director of Pathé, is shortly to arrange Trade screenings of this important war-time subject.

## GENERAL FILMS' BIG LINE-UP

*Continued from page 21*

will show a reformation in the character of this famous band of juvenile actors.

### *New Series of Westerns*

The Universal programme contains seven first-class Western features to meet the great demand for this type of entertainment. John Mack Brown, renowned equally for his equestrian and histrionic talents, will star, supported by Bob Baker, the singing cowboy, and Fuzzy Knight.

The first of the series depicts stirring historical incidents in the great land rush of 1893. The Texas Rangers, a well-known radio musical group, will provide vocal background to the film.

"**Desperate Trails**" and "**Chip of the Flying 'U'**" are two further thrilling Western features ready for Trade show.

### *Shorts, Serials and Newsreels*

In addition to one of the most outstanding programmes of feature pictures, General Film offers the biggest line-up of British and American short subjects; unique and entertaining serials, guaranteed to ensure regular patronage, and the Gaumont-British and Universal Newsreels, which subscribers all over the country can rely on, during this critical period, to supply them with absolutely authentic news from all fronts.

Universal Technicolor Cartoons and Gaumont-British Instructional's "Secrets of Life" in colour should prove highly popular short features with all filmgoers.

Both Universal and Gaumont-British are in a position to offer one-reel and two-reel specials, musicals and comedies of a high standard, while Universal Pictures' "Going Places With Graham McNamee" and "Stranger Than Fiction" will contain many new and striking features.

## *NEW COMPANIES REGISTERED*

**Cinema and Theatre Estates, Ltd.**—Registered October 11. Capital, £100 in 2,000 ordinary shares of 1s. each. Objects: Kinema and theatre estate agents, shop, house, dance hall, skating rink, concert hall, land and building estate agents, etc. The directors are: J. Rowland Sales (permanent), 9, Auriol Road, Kensington, W.14, and Lt.-Col. G. H. Badcock, O.B.E., East India and Sports Club, St. James' Square, S.W.1. Registered office: 9, Auriol Road, Kensington, W.14.

**Compton Mackenzie, Ltd.**—Registered October 14. Capital, £1,000 in 1,000 shares of £1 each. Objects: To acquire the copyright and all the works and photographs of documents of Edward M. Compton Mackenzie, etc. The directors are: Edward M. Compton Mackenzie, Woodbine Cottage, Vale of Health, Hampstead, N.W.3 (director of General Gramophone Publications, Ltd.); Cecil K. Pollard, 10a, Soho Square, W.1 (director of General Gramophone Publications, Ltd.). Secretary: Cecil L. Pollard. Registered office: "Woodbine Cottage" Vale of Health, Hampstead, N.W.3.

**INCREASES OF CAPITAL.**

**Knaresborough Theatre Co., Ltd.**, Hallgarth, Church Bank, Murton Colliery, Co. Durham.—The nominal capital has been increased by the addition of £1,000 in £1 shares beyond the registered capital of £4,000.

**D.S. Co., Ltd.**, theatrical, etc., Harrow Coliseum, Station Road, Harrow, Middlesex.—The nominal capital has been increased by the addition of £10,000, beyond the registered capital of £100. The additional capital is divided into 10,000 5 per cent. redeemable cumulative preference shares of £1.

**RECEIVERSHIPS (APPOINTMENT OR RELEASE).**

**Motley, Ltd.**, stage and film designers, etc., 115, Park Street, W.1.—H. E. White, Incorporated Accountant, of 14, Clarges Street, Mayfair, W.1, was appointed Receiver and Manager on October 3, 1939, under powers contained in debenture dated March 24, 1938.

**Leslie Fuller Pictures, Ltd.**, Astor House, Aldwych, W.C.2.—C. M. Foxon, of 12-18, Friar Lane, Nottingham, was appointed Receiver on October 3, 1939, under powers contained in debenture dated August 21, 1935.

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PRICE 15/- POST FREE
THE TRADE'S ENCYCLOPAEDIA

# LUMINOUS SIGNS FOR KINEMA USES

## NEW ACTIVITY OF DUFAY-CHROMEX

SIGNS in luminous paint of a remarkable brilliancy are being put on the market by Dufay-Chromex, Ltd., the proprietors of the Dufaycolor film process, who are preparing wordings for kinemas as well as other buildings.

Specimens of letter and wording designs were seen by a KINE representative this week, and these were compared with other luminous letters already on the market.

Outline is sharp and clear, the lit area is very bright, and can be seen at a considerable distance.

A very brief exposure to daylight or artificial illumination is sufficient to keep the sign bright for as long as ten hours of darkness. Already members of public authorities are heartily commending the use of these signs, which will be available as directional signs, outline designs, and as numbers for houses.

The company will execute any wording required, and would prefer enquiries for a number of signs, upon which they will quote prices. As a rough guide to cost a six-letter word on a board about nine inches by three is in the neighbourhood of 2s. 6d. Enquiries to Dufay-Chromex, 16-17, Cockspur-street, S.W.

Dufay-Chromex, Ltd., is already receiving a large demand for these signs, which is increasing as the light conserving properties and luminosity of the process is becoming more widely appreciated.

The signs are not dependent upon an ultra violet source of light, picking up their light by ordinary illumination.

# BRILLIANT VESTIBULE DISPLAY

## At Regal, Marble Arch

What is probably the most ambitious and effective showmanship display anywhere in this country of black-out advertising is to be seen in the vestibule of the Regal, Marble Arch, where Art Displays have executed a very effective cut-out set in fluorescent paint, lit by a hidden ultra-violet lamp.

The set is very effective in the day time, when light from the kinema exterior operates with the lamp, but at night, when no light beyond that of the ultra-violet lamp illuminates the set, the effect is positively brilliant.

### A WHITE LIE

*Rewind Boy*: "Why do you put whitewash on the side of the film, Chief?"

*Chief*: "So that you can see your cues in a black-out."

The lamp is set high above a cornice with the necessary choke behind it, and the soft light picked up by the fluorescent paint, effectively applied, produces an ensemble of great charm.

Manager Deney has taken the idea a step further and had fluorescent paint applied to the facings of doormen's uniforms, a lamp just below the canopy affording the necessary light.

BEAT the BLACK-OUT

WE offer a rapid supply of BEAVER BOARD ANNOUNCEMENTS which are plainly visible and easily read even on the darkest nights. White letters on black boards or vice versa. Also Pictorial Announcements, Titles and "Stars."

*Please write or telephone:*

GIROSIGN LTD.
90, WARDOUR STREET, W.1
GERrard 3526, 3527, 2336.

*The Observation Window*

# Pioneer Claims in Germany

## TELEVISION IN THE STUDIO

## Sound-Film Decision in U.S.

GERMANY, during the World War of 1914-1918, claimed that Shakespeare was a German and not an Englishman. Now claims are being made in Germany that kinematograph pioneers were German. In an article in *Kinotechnik* by Rudolph Thun, names of early workers in kinematography are given unknown in this country, while our own William Friese-Greene is ignored.

CLAIMS are made that in 1895 a German engineer Anschütz, working on the same lines as Muybridge, was able to project living images in public, for which he charged admission; these, remarks the author, were the first life-sized "living photographs" to be shown in Europe. A double projector was used, described in German Patent No. 85,791 of 1894.

IN the same year, Oskar Messter, of Berlin, followed on similar lines in the production of a machine with a five-sided Maltese cross; later he perfected the four-sided tangential cross, and the consequent projector became, it is claimed, the prototype of all later projectors. It is, however, stated that another German engineer, Pätzold, discovered the three-bladed shutter. Yet another German inventor, Max Skladanowsky, is claimed to have presented living pictures in Berlin in 1895, using two endless bands of films. Although the whole article shows evidence of a typically German desire to claim paternity for our Industry, the documentation is undoubtedly of interest.

THE often suggested application of television to the film studio is described in a practical form by a German inventor, A. H. Rosenthal, in a British Patent No. 504,750, of which the abstract has just been published. Briefly, he proposes to mount a television camera on the film camera, viewing the same scene either through a matched lens or by means of a beam-splitter, and transmitting its signals to one or more receivers mounted in viewing rooms remote from the studio, and thus acting as picture monitors.

AMONG the advantages of this system are that the director can watch the scene from exactly the same viewpoint as the camera lens, and that he may furthermore view the picture on a large screen as it will ultimately be seen in the kinema—a proposal which would probably have even greater advantages than the monitoring of sound from powerful speakers in a large room, as compared to the use of earphones.

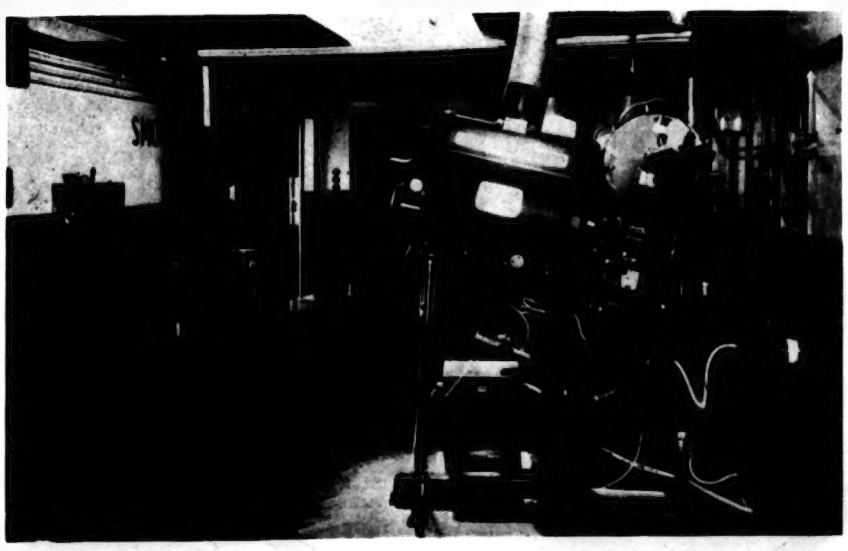
IT is suggested also that the trucking, tilting, panning, and focusing movements of the camera may be remotely controlled from the monitoring room; unavoidable noises caused by the camera operator will be eliminated. Another suggested application where the proposal would be of even greater value is in taking pictures of shy animals in nature, and of all objects where the photographer needs to be some distance from the scene, to avoid disturbing the subject, or where the subject is of a dangerous nature.

REPORTS of the result of the suit in American courts brought by British Acoustic Films, Ltd., against Electrical Research Products, Inc., and RCA Manufacturing Co., give the grounds upon which the bill of complaint was dismissed.

ONE patent was for a device for feeding acoustic film at constant speed, and was issued to Arnold Poulsen and Axel Carl George Petersen, August 31, 1926. It was found invalid "because of anticipation and want of invention." Opinion held the device is "a product of skill only, and not of invention." The second patent was for "constant-speed film feeding mechanisms," issued to Poulsen July 2, 1935.

J. BENSON.

# THIS WEEK'S PROJECTION ROOM



*Western Electric Mirrophonic is the sound system employed at the Rex, Farnborough, where it operates with Simplex projectors*

SHIP CARBONS

# WAR TIME SONGS ON NON-SYNC DISCS

## PUTTING OVER SLIDES AND MUSIC

THE value of vocal and instrumental recordings of popular songs as part of a kinema programme receives high testimony from George Senior, organist of the Ritz, Workington, who has been featuring songs, and especially "The Siegfried Line," at the theatre with records and slides. "I wish," he says, "you could have heard the patrons here these last two weeks.

"The programmes have not been in the nature of song plugging: rather, it has been a highly successful effort to get some marvellous community singing at 'Hitler's expense.'

"To all fellow-organists who wish for 'something sure' I recommend the two 'Siegfried Line' numbers. I am doing fine here and am now a 'part of the show' more than ever before here."

### Cornish Preferences

Interestingly enough, a letter comes by the same post from the other end of England, the Cornish town of St. Austell, which also bears tribute to the value of non-sync. records in a theatre which has no organ installed.

The letter is from K. C. Johnson, chief projectionist of the Capitol, St. Austell, who begins with an appreciation of the article in the KINE. of September 23 on "Overhauling the Non-Sync. Library." "As a chief projectionist," he says, "I value such useful information as to marches and tunes available, and in this somewhat isolated area I look to the Music Section of the KINE. for many useful hints. Patrons of this theatre have no chance of going to a theatre where there is an organ, as the town's kinemas are comparatively small.

"I give details of a little interlude which has been running successfully for three weeks and continues popular with all patrons."

*The KINE. would be glad to receive from managers, organists or projectionists, particulars of any musical items—whether organ or non-sync.—presented in kinemas, together with the reception accorded them by audiences.*

*Such information will enable an estimate to be made of the type of presentation appealing to patrons at the present time.*

### Wisecrack Slides

Mr. Johnson makes the slides himself, which consist of "wisecracks" about topical events, and a selection sent to the KINE. office includes some that are very funny.

"First of all," he says, "I play the opening words of Columbia F.B. 1982, 'This is the National Programme,' then cut to a march medley accompanying the 'Stop Press' series of slides. The record used is H.M.V. C. 2745.

"By putting on an interlude such as the above it is possible to give isolated places something extra. These interludes are more popular than sing-songs. As a Londoner, I expected the sing-song to be popular, but Cornishmen love peace and home life and have an objection to war songs."

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SCOTTISH THEATRE FURNISHERS
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# MUSIC FOR NOV. 20 RELEASES

## COMPILED BY A. W. OWEN

### "ONLY ANGELS HAVE WINGS" (Columbia)

CERT. A. 10,881 ft. Reg. No. F.2011. Reviewed in KINE. June 22, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jean Arthur, Cary Grant.
ATMOSPHERE.—Aerial melodrama with a theme which is based on the mental analysis of the flyer and mirrors the mind of a woman who loves him.
ORGAN.—"On Wings of Song," Mendelssohn, N.C., with adaptation from any piano-vocal copy.
NON-SYNC.—As organ recorded on H.M.V. B.3525 (organ) or H.M.V. D.1283 by Tudor Davies (tenor).

### "NURSE EDITH CAVELL" (RKO-Radio)

CERT. U. 8,825 ft. Reg. No. F.2318. Reviewed in KINE. October 5, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Anna Neagle, Edna May Oliver, George Sanders, May Robson.
ATMOSPHERE.—Epic real life melodrama perpetuating the deeds and spirit of one of the bravest and noblest women in the annals of English history.
ORGAN.—"Solemn Melody," Sir Walford Davies (Novello), using the "straight" organ copy for adaptation.
NON-SYNC.—As organ, recorded on H.M.V. C.2897 (symphony orchestra and organ).

### "THE FOUR JUST MEN" (A.B.F.D.)

CERT. A. 7,629 ft. Reg. No. BR.DR.2002. Reviewed in KINE. June 15, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Frank Lawton, Anna Lee, Francis Sullivan, Hugh Sinclair, Griffith Jones.
ATMOSPHERE.—Espionage drama adapted from an Edgar Wallace novel. The opening scenes depict an audacious escape from the executioner's block.
ORGAN.—"Enigma" dramatic incidental, Gaston Borch (Hawkes), with adaptation from the orchestral piano conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1908 (orchestra).

### "CALLING DR. KILDARE" (M-G-M)

CERT. A. 7,769 ft. Reg. No. F.1859. Reviewed in KINE. May 18, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Lew Ayres, Lionel Barrymore.
ATMOSPHERE.—Medico-romantic melodrama, a sequel to "Young Dr. Kildare," which attempts to prove that a knowledge of human nature is a necessary adjunct to success in medicine and surgery.
ORGAN.—"Mors et Vita," Elgar (Novello), with adaptation from "straight" organ arrangement ("Judex").
NON-SYNC.—As organ, recorded on H.M.V. C.1969 (symphony orchestra).

### "ROSE OF WASHINGTON SQUARE" (20th Century-Fox)

CERT. A. 7,764 ft. Reg. No. F.1909. Reviewed in KINE. June 1, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Tyrone Power, Alice Faye, Al Jolson, William Frawley, Joyce Compton.
ATMOSPHERE.—Sentimental musical melodrama with triangle theme, a follow-up of "Alexander's Ragtime Band." The musical score includes many old Al Jolson favourites.
ORGAN.—"Down South," Myddleton (Hawkes), with adaptation from the piano-solo copy, or theme song, "I Never Knew Heaven Could Speak" (Olsen).
NON-SYNC.—As organ, "Down South," recorded on H.M.V. B.2984 (Guards' Band), or theme song on Decca F.7212 (vocal-orchestra).

### "MUSIC HALL PARADE" (Butcher's)

CERT. U. 7,300 ft. Reg. No. Br.E.2000. Reviewed in KINE. June 8, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Musical.
ATMOSPHERE.—Vaudeville entertainment, with a basic romantic theme which knits together the presentation of star music-hall performers, with Billy Cotton's Band featured and playing the orchestral accompaniments.
ORGAN.—"Step Lightly," quick march, Anderson (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1904 (orchestra).

### "FORGED PASSPORT" (British Lion)

CERT. U. 5,529 ft. Reg. No. F.1677. Reviewed in KINE. April 20, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Paul Kelly, June Lang.
ATMOSPHERE.—Melodrama of alien-smuggling over the American border.
ORGAN.—Dramatic Incidental, "Denunciation," Charrosin (Hawkes), with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Boosey - Hawkes B.H.1920 (orchestra).

### "PANAMA LADY" (RKO-Radio)

CERT. A. 5,865 ft. Reg. No. F.2046. Reviewed in KINE. July 6, 1939.
PUBLICITY.—One 6-sheet.
STARS.—Lucille Ball, Allan Lane.
ATMOSPHERE.—Romantic melodrama of revenge and retribution in a South American setting.
ORGAN.—"Panama," Tyers (Feldman), with adaptation from the piano-vocal copy.
NON-SYNC.—As organ, recorded on Decca - Brunswick F.6658 (orchestra).

### "ON TRIAL" (Warner)

CERT. A. 5,506 ft. Reg. No. F.1777. Reviewed in KINE. April 27, 1939.
PUBLICITY.—One 12-sheet, one 6 sheet.
STARS.—John Litel, Margaret Lindsay.
ATMOSPHERE.—Trial drama told in retrospect by the flashback method. A small-child rôle gives emotional appeal.
ORGAN.—"Tribunal," dramatic incidental, Fredk. Curzon (Hawkes), with adaptation from the orchestral piano-conductor copy.

Derek Ronald, who has been with Odeon since early 1936, lately as "touring" organist, is now at the Regal and Plaza, Southampton, as resident organist.

*The Hewittic Econotrol rectifier, which has provision for easy variation of arc current by the turning of a knob.*

*Advt. of The General Electric Co., Ltd., Head Office, Magnet House, Kingsway, London, W.C.2.*


## B.K.S. [CARRYING] ON

### Resumption of Meetings Probable

Although its lecture and social activities are restricted, the B.K.S. has decided that, as "the kinematograph Industry is still very much alive," the Society intends to take its place as the leading technical organisation and carry out its functions.

It is expected that general meetings will be resumed in the near future at a time of day or month suitable to the majority of members. The *Journal* will continue to be published, and some papers which would normally have been delivered to meetings will be printed.

A monthly bulletin of technical information will also be published.

Executive, technical and business committees will still meet, and problems raised by war time conditions will be discussed. Educational work, such as refresher courses, will be suspended.

The Dean Street offices will remain open, and available to members during week-day afternoons as meeting place, reading and writing room, with access to library.

Members of the B.K.S. are urged to submit their names and qualifications to the Central Register of Specialists organised by the Ministry of Labour. Even if under obligation for other forms of National Service, persons should not be debarred from offering specialist services.

## SINGING WITH THE ORGAN

### At the Granada, Welling

The value of music as genuine entertainment to all classes of people was well illustrated on Friday in Robinson Cleaver's organ and vocal broadcast at the Granada, Welling. He had Olive Groves (soprano) with him, singing popular ballads in her own inimitable style. It was not the wonderful reception given to both artistes as the organist came up playing his signature tune which impressed me, but the wonderful volume of tone of the singing. The theatre must have been packed with patrons, and everyone must have done his bit in this matinée. For half an hour there was no lag in the enthusiasm, with perfect silence for organ and vocal solo playing where singing was not required.

Music is the only art which has such emotional and universal appeal in times like the present: it is to be hoped that those who have adopted the policy of closing up their musical portion of the programme were either present or were listening in.

A. W. O.

## FRANK NEWMAN JOINS UP

Frank Newman, F.R.C.O., who has been until recently both manager and organist at the Plaza, Rugby, has deserted the kinema and taken a commission as First-Lieutenant in the National Defence Corps and is now somewhere on the north-east coast with many other veterans of the 1914-1918 campaign.

As a first-class organist and all-round experienced musician he will be a great loss to the kinema, as the places of such men are not easy to fill.

## ORGANIST RETIRES

Frank Warrender, a Birmingham organist of nearly 20 years' experience and lately "retrenched" by the A.B.C., has retired from the kinema world and has been lucky enough to secure a position in business which he is happy and has more chance of a permanent job. He was one of Birmingham's senior organists and for a long time at the Piccadilly Theatre in that city.


**PATENTS AND TRADE MARKS**

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Rayner and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning this paper.

# London and Provincial Trade Screenings

## NEW FILMS DUE FOR PRESENTATION DURING THE WEEK ENDING THURSDAY, OCT. 26

### LONDON

| DATE. | | TIME. | PLACE. | TITLE OF FILMS. | SHOWN BY. | STARS. | CERT. |
|---|---|---|---|---|---|---|---|
| Thur., Oct. | 19 | 11 a.m. | Cambridge | In Old Monterey | British Lion | Gene Autry | U |
| .. .. | 19 | 11 a.m. | Paris | The Amateur Detective | Pathe | Frankie Darro | — |
| .. .. | 19 | 3 p.m. | Phœnix | Old Mother Riley Joins Up | Anglo-American | Lucan and McShane | — |
| .. .. | 19 | 3 p.m. | Plaza | French Without Tears | Paramount | Ray Milland | — |
| .. .. | 19 | 3 p.m. | New Gallery | Mr. Chedworth Steps Out | A.B.F.D. | Cecil Kellaway | — |
| Fri., .. | 20 | 11 a.m. | Cambridge | Tidal Wave | British Lion | Ralph Byrd | A |
| .. .. | 20 | 3 p.m. | Cambridge | Mr. Wong in Chinatown | Pathe | Boris Karloff | — |
| .. .. | 20 | 10.45 a.m. | Studio One | Six Shootin' Sheriff | A.B.F.D. | Ken Maynard | — |
| .. .. | 20 | 3 p.m. | New Gallery | Come On, George | A.B.F.D. | George Formby | — |
| Mon., .. | 23 | 10 a.m. | Warner | Angels Wash their Faces | Warner | Ann Sheridan | — |
| .. .. | 23 | 2.30 p.m. | New Gallery | When To-morrow Comes | General F.D. | Charles Boyer | — |
| Tues., .. | 24 | 11 a.m. | New Gallery | Mutiny on the Blackhawk | General F.D. | ——— | — |
| .. .. | 24 | 2.30 p.m. | New Gallery | The Under-pup | General F.D. | ——— | — |
| Wed., .. | 25 | 11 a.m. | New Gallery | The Forgotten Woman | General F.D. | ——— | — |
| .. .. | 25 | 2.30 p.m. | New Gallery | Frozen Limits | General F.D. | ——— | — |
| Thur., .. | 26 | 11 a.m. | New Gallery | Hawaiian Nights | General F.D. | ——— | — |
| .. .. | 26 | 2.30 p.m. | New Gallery | On the Night of the Fire | General F.D. | ——— | — |
| Fri., .. | 27 | 11 a.m. | New Gallery | Tropic Fury | General F.D. | ——— | — |
| .. .. | 27 | 2.30 p.m. | New Gallery | Arsenal Stadium Mystery | General F.D. | ——— | — |
| Mon., .. | 30 | 11 a.m. | New Gallery | They Asked for It | General F.D. | ——— | — |
| .. .. | 30 | 2.30 p.m. | New Gallery | A Window in London | General F.D. | ——— | — |
| Tues., .. | 31 | 11 a.m. | New Gallery | Hero for a Day | General F.D. | ——— | — |
| .. .. | 31 | 2.30 p.m. | New Gallery | I Stole a Million | General F.D. | ——— | — |

### BIRMINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Oct. | 20 | 11 a.m. | Futurist | All At Sea | British Lion | Sandy Powell | — |
| .. .. | 20 | 10.15 a.m. | Forum | Girl From Rio | Pathe | Movita | — |
| .. .. | 20 | 10.30 a.m. | West End | Our Leading Citizen | Paramount | Bob Burns | A |
| Tues., .. | 24 | 11 a.m. | Futurist | Mickey the Kid | British Lion | Bruce Cabot | A |
| .. .. | 24 | 10.15 a.m. | Forum | Mr. Wong in Chinatown | Pathe | Boris Karloff | — |
| .. .. | 24 | 10.30 a.m. | West End | Island of Lost Men | Paramount | Anna May Wong | A |
| Wed., .. | 25 | 11 a.m. | West End | Zero Hour | British Lion | Frieda Inescort | A |
| .. .. | 25 | 10.15 a.m. | Forum | The Amateur Detective | Pathe | Frankie Darro | — |
| .. .. | 25 | 10.30 a.m. | Futurist | Night Work | Paramount | Charlie Ruggles | U |
| .. .. | 25 | 10.30 a.m. | Scala | Come On, George | A.B.F.D. | George Formby | — |
| Thur., .. | 26 | 11 a.m. | West End | Tidal Wave | British Lion | Ralph Byrd | A |

### CARDIFF

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Oct. | 20 | 11 a.m. | Empire | Zero Hour | British Lion | Frieda Inescort | A |
| .. .. | 20 | 10.30 a.m. | Olympia | Dark Eyes of London | Pathe | Bela Lugosi | — |
| .. .. | 20 | 11 a.m. | Capitol | Island of Lost Men | Paramount | Anna May Wong | A |
| Mon., .. | 23 | 10.30 a.m. | Olympia | Mr. Wong in Chinatown | Pathe | Boris Karloff | — |
| Tues., .. | 24 | 11 a.m. | Odeon | All At Sea | British Lion | Sandy Powell | — |
| .. .. | 24 | 10.30 a.m. | Olympia | The Amateur Detective | Pathe | Frankie Darro | — |
| .. .. | 24 | 10.30 a.m. | Empire | Come On, George | A.B.F.D. | George Formby | — |
| .. .. | 24 | 11 a.m. | Capitol | Our Leading Citizen | Paramount | Bob Burns | A |
| Wed., .. | 25 | 11 a.m. | Odeon | In Old Monterey | British Lion | Gene Autry | U |
| .. .. | 25 | 11 a.m. | Capitol | Cat and the Canary | Paramount | Bob Hope | H |
| Thur., .. | 26 | 10.30 a.m. | Odeon | Mr. Chedworth Steps Out | A.B.F.D. | Cecil Kellaway | — |

### GLASGOW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Oct. | 20 | 11 a.m. | Green's Playhouse | Our Leading Citizen | Paramount | Bob Burns | A |
| Tues., .. | 24 | 10.30 a.m. | La Scala | Come On, George | A.B.F.D. | George Formby | — |
| .. .. | 24 | 11 a.m. | Own Theatre | Quick Millions | 20th Century-Fox | Jed Prouty | — |
| .. .. | 24 | 10.30 a.m. | Regal | Dark Eyes of London | Pathe | Bela Lugosi | — |
| .. .. | 24 | 12.30 p.m. | Cranston's | Blondie Takes a Vacation | Columbia | Arthur Lake | — |
| .. .. | 24 | 11 a.m. | Green's Playhouse | Island of Lost Men | Paramount | Anna May Wong | A |
| Wed., .. | 25 | 10.30 a.m. | Regal | Mr. Wong in Chinatown | Pathe | Boris Karloff | — |
| .. .. | 25 | 10.30 a.m. | Cosmo | Mr. Chedworth Steps Out | A.B.F.D. | Cecil Kellaway | — |
| .. .. | 25 | 11 a.m. | Green's Playhouse | Cat and the Canary | Paramount | Bob Hope | H |
| Thur., .. | 26 | 11 a.m. | Cranston's | Zero Hour | British Lion | Frieda Inescort | A |

### LEEDS

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Oct. | 20 | 11 a.m. | Tower | The Girl Who Forgot | Butcher's | Elisabeth Allan | — |
| .. .. | 20 | 11 a.m. | Ritz | Our Leading Citizen | Paramount | Bob Burns | A |
| Tues., .. | 24 | 10.30 a.m. | Scala | Zero Hour | British Lion | Frieda Inescort | A |
| .. .. | 24 | 11 a.m. | Ritz | Island of Lost Men | Paramount | Anna May Wong | A |
| Wed., .. | 25 | 10.30 a.m. | Scala | Mickey the Kid | British Lion | Bruce Cabot | A |
| .. .. | 25 | 10.30 a.m. | Majestic | Mr. Wong in Chinatown | Pathe | Boris Karloff | — |
| .. .. | 25 | 11 a.m. | Ritz | Cat and the Canary | Paramount | Bob Hope | H |
| Thur., .. | 26 | 10.30 a.m. | Tower | In Old Monterey | British Lion | Gene Autry | U |

### LIVERPOOL

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Oct. | 20 | 11 a.m. | Scala | In Old Monterey | British Lion | Gene Autry | U |
| .. .. | 20 | 11 a.m. & 3 p.m. | Own Theatre | Boy Friend | 20th Century-Fox | Jane Withers | A |
| .. .. | 20 | 10.15 a.m. | Trocadero | Blackmail | M-G-M | Edward G. Robinson | — |
| .. .. | 20 | 10.45 a.m. | Majestic | Island of Lost Men | Paramount | Anna May Wong | A |
| Tues., .. | 24 | 11 a.m. | Scala | Mickey the Kid | British Lion | Bruce Cabot | A |
| .. .. | 24 | 10.45 a.m. | Palais de Luxe | Our Leading Citizen | Paramount | Bob Burns | A |
| Wed., .. | 25 | 11 a.m. | Majestic | Tidal Wave | British Lion | Ralph Byrd | A |
| .. .. | 25 | 10.15 a.m. | Trocadero | Mr. Chedworth Steps Out | A.B.F.D. | Cecil Kellaway | — |
| .. .. | 25 | 10.30 a.m. | Palais de Luxe | Girl from Rio | Pathe | Movita | — |
| .. .. | 25 | 10.45 a.m. | Futurist | Cat and the Canary | Paramount | Bob Hope | H |
| Thur., .. | 26 | 11 a.m & 3 p.m. | Own Theatre | Quick Millions | 20th Century-Fox | Jed Prouty | — |

### MANCHESTER

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Oct. | 20 | 10.45 a.m. | Oxford St. P.H. | Our Leading Citizen | Paramount | Bob Burns | A |
| Tues., .. | 24 | 11 a.m. | Theatre Royal | Zero Hour | British Lion | Frieda Inescort | A |
| .. .. | 24 | 11 a.m. | Deansgate | Boy Friend | 20th Century-Fox | Jane Withers | A |
| .. .. | 24 | 10.30 a.m. | Gaumont | Come On, George | A.B.F.D. | George Formby | — |
| .. .. | 24 | 10.45 a.m. | Paramount | Island of Lost Men | Paramount | Anna May Wong | A |
| .. .. | 24 | 11 a.m. | Grosvenor | Colorado Trail | Columbia | Charles Starrett | U |
| Wed., .. | 25 | 11 a.m. | Theatre Royal | Mickey the Kid | British Lion | Bruce Cabot | A |
| .. .. | 25 | 10.30 a.m. | Deansgate | Mr. Chedworth Steps Out | A.B.F.D. | Cecil Kellaway | — |
| .. .. | 25 | 10.45 a.m. | Paramount | Night Work | Paramount | Charlie Ruggles | U |
| Thur., .. | 26 | 10.30 a.m. | Theatre Royal | Tidal Wave | British Lion | Ralph Byrd | A |
| .. .. | 26 | 10.30 a.m. | Theatre Royal | Wyoming Outlaw | British Lion | John Wayne | U |
| .. .. | 26 | 1 a.m. | Grosvenor | Shorts (5) | Columbia | ——— | U |

### NEWCASTLE

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Oct. | 20 | 10.45 a.m. & 3 p.m. | Own Theatre | Quick Millions | 20th Century-Fox | Jed Prouty | — |
| .. .. | 20 | 10.30 a.m. | Haymarket | Girl from Rio | Pathe | Movita | — |
| .. .. | 20 | 10.45 a.m. | Grainger | Blackmail | M-G-M | Edward G. Robinson | — |
| .. .. | 20 | 10.30 a.m. | Paramount | Island of Lost Men | Paramount | Anna May Wong | A |
| Tues., .. | 24 | 11 a.m. | Essoldo | Zero Hour | British Lion | Frieda Inescort | A |
| .. .. | 24 | 10.45 a.m. & 3 p.m. | Own Theatre | News is Made at Night | 20th Century-Fox | Preston Foster | A |
| .. .. | 24 | 10.45 a.m. | Westgate | Mr. Chedworth Steps Out | A.B.F.D. | Cecil Kellaway | — |
| .. .. | 24 | 10.30 a.m. | Haymarket | Mr. Wong in Chinatown | Pathe | Boris Karloff | — |
| .. .. | 24 | 10.30 a.m. | Paramount | Our Leading Citizen | Paramount | Bob Burns | A |
| Wed., .. | 25 | 11 a.m. | Essoldo | All at Sea | British Lion | Sandy Powell | — |
| .. .. | 25 | 10.30 a.m. | Haymarket | The Amateur Detective | Pathe | Frankie Darro | — |
| .. .. | 25 | 10.30 a.m. | Paramount | Night Work | Paramount | Charlie Ruggles | U |

### NOTTINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Oct. | 20 | 10.45 a.m. | Scala | Daughters Courageous | Warner | John Garfield | — |
| Tues., .. | 24 | 11 a.m. | Ritz | All at Sea | British Lion | Sandy Powell | — |
| Wed., .. | 25 | 10.30 a.m. | Ritz | Come On, George | A.B.F.D. | George Formby | — |

### SHEFFIELD

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., Oct. | 20 | 11 a.m. | Central P.H. | Blackmail | M-G-M | Edward G. Robinson | — |
| Tues., .. | 24 | 10.30 a.m. | Regent | Mickey the Kid | British Lion | Bruce Cabot | A |
| .. .. | 24 | 11 a.m. | Cinema House | The Girl Who Forgot | Butcher's | Elisabeth Allan | — |
| .. .. | 24 | 11 a.m. | Union St. P.H. | Mr. Chedworth Steps Out | A.B.F.D. | Cecil Kellaway | — |
| Wed., .. | 25 | 10.30 a.m. | Regent | Zero Hour | British Lion | Frieda Inescort | A |
| .. .. | 25 | 10.30 a.m. | Union St. P.H. | Coastguard | Columbia | Randolph Scott | — |
| .. .. | 25 | 11 a.m. | Central P.H. | Come On, George | A.B.F.D. | George Formby | — |
| Thur., .. | 26 | 10.30 a.m. | Central | All at Sea | British Lion | Sandy Powell | — |

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